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HYDE PARK ANTIQUES: PAST, PRESENT AND FUTURE | PART I

31 JANUARY 2023 | N1187

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# HYDE PARK ANTIQUES

PAST, PRESENT AND FUTURE

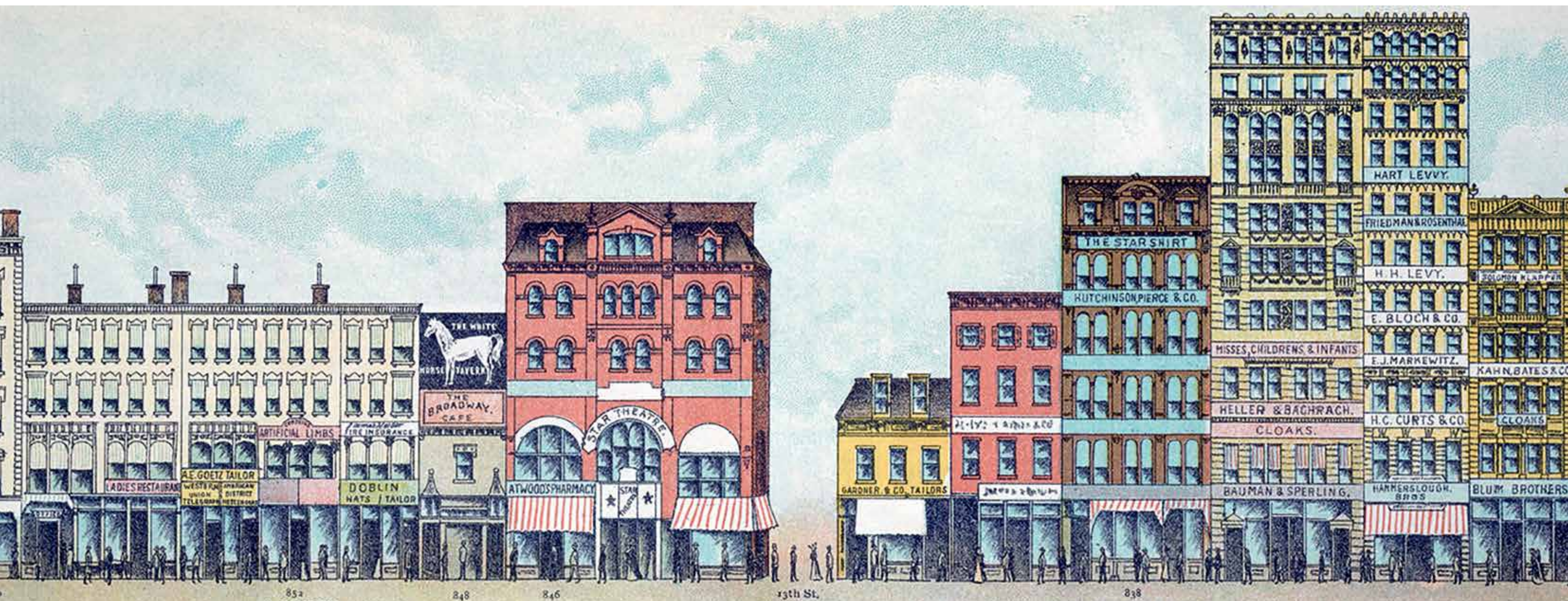
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This page  
LOT 18

# HYDE PARK ANTIQUES



PAST, PRESENT AND FUTURE



## PART I

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## CONTENTS



3	AUCTION & EXHIBITION INFORMATION
5	SPECIALISTS AND ENQUIRIES
8	HYDE PARK ANTIQUES <i>IN THEIR OWN WORDS</i>
14	HYDE PARK ANTIQUES PAST, PRESENT AND FUTURE: LOTS 1-112
154	HOW TO BID
156	CONDITIONS OF BUSINESS FOR BUYERS
162	BUYING AT AUCTION
164	INFORMATION ON SALES AND USE TAX
165	IMPORTANT NOTICES GLOSSARY OF TERMS



# HYDE PARK ANTIQUES

IN THEIR OWN WORDS

When my father opened his first gallery, 60 plus years ago, I believe that he never could have imagined that it would have grown into Hyde Park Antiques, Ltd, a gallery known around the world. This all began from his passion, a passion born from a love of history and of collecting. He started his business as he began his family, meeting my mother at the same time as the sparkle began, the sparkle that prompted a career.

Change has come to Hyde Park Antiques in many forms. The area south of Union Square, where our gallery is located, was once home to dozens of antique stores, but now we are one of just a few remaining. In the 1970's Hyde Park Antiques was one of the first stores to open its doors to the public. Prior to that, the galleries were all "to the trade only". The 1980's and 1990's saw the rise of The English Country House interior, followed by a move away from traditional furniture, a trend that I see currently swinging back. So much has changed in New York City and around the world and Hyde Park Antiques has rode it all out. In 2017, Barbara Karr, Bernie's beloved wife, my mom, who had been an integral part of the gallery, passed away. Then came Covid, and, in the middle of the pandemic, my father and I made the extremely difficult decision to sell the building that had housed the gallery for so many, many years. We sold but only if the gallery could stay. And stay we will. Sadly, part of the terms of the sale were that we give up the second floor of the gallery which meant that we had to find a way to lighten our inventory. There was simply no longer any way to display all that we have in our inventory. And so came the next decision which was to partner with Sotheby's.

Having grown up surrounded by "the trade", back in the day when the auction rooms were only filled with other dealers, when I was the little kid playing between the aisles of folding metal

chairs, while the auctioneer carried on, I have fond memories of the "rooms". Today, those rooms are not only filled by the trade but by all segments of those who love antiques and art. In fact, those rooms are now virtual rooms. By partnering with Sotheby's, I hope that we can bring that excitement back to the joy of "the find". We hope to engage the next generation of collectors. The offered collection represents what we still believe is the pinnacle of classic English design.

The sheer variety of objects included in this collection, the range of estimates, is indicative of the type of gallery that Hyde Park Antiques has always strived to be. We have always prided ourselves on being a place where both the serious collector and interested passerby could feel comfortable.

We offer these lots, some our favorites, to ensure that future collectors and connoisseurs, whom we have yet to reach, will have the opportunity to engage in the joy of discovery, the discovery that antiques can be exciting, that they can be bold, and that above all, they are unique objects worthy of being enjoyed in your home.

As we part with a good portion of our inventory, we can refocus on those wonderful things that we have kept. While there are many things in this sale that I will never forget and miss for many years to come, it is comforting to think that each piece will find a new life with somebody who will appreciate it. We are excited about the new ways in which period antiques will be a part of future generations' lives. Hyde Park Antiques will continue to seek out new pieces and engage the public both at the gallery and at fairs such as The Winter Show, held in January at The Park Avenue Armory.

*Rachel Karr*



*“For almost sixty years, Hyde Park Antiques has been a valuable resource for the highest quality English furniture and decorative accessories which enhance our interiors. We are thrilled that Bernie and Rachel Karr will continue this distinguished tradition and look forward to participating in the upcoming auction of some of their wonderful treasures.”*

*Ellie Cullman*







*“Interacting with a passionate expert like Bernie Karr has always been a huge pleasure – an adventure of learning, a sharing of delight and education on the best of 18th and 19th century English furniture and accessories. So lovingly supported by his late wife Barbara, and his daughter Rachel, Hyde Park was always a family affair, and remains a wonder to visit.”*

*Jamie Drake*



*“Hyde Park Antiques and the Karrs have always been an invaluable and reliable source for the best 18th and 19th century furniture and decorations and always a regular “go to” for that special piece. I look forward to continuing to shop with Bernie and Rachel in their more curated format in the future!”*

*Michael Smith*







I got involved in the antiques business back in 1961-62 when I was furnishing my bachelor apartment at 21st Street and Second Avenue. I gravitated towards antiques because I found contemporary furniture boring and lacking warmth. In those days Third Avenue was lined with dealers' shops. One day I wandered into a small antiques store that held sales every other Saturday, called an auction house – at the age of 30 I had never heard of such a thing before.

I quickly bought too much for my small two and a half-room apartment, and knowing myself and my compulsive personality I knew I'd want to buy more, so I decided to start dealing myself. Within a year I had realized that what I most appreciated was understated English furniture rather than what I saw as less...livable things. At that time in New York the Napoleon III/Neo-Rococo taste was very much in fashion, but I preferred William and Mary, George I and the Age of Walnut.

I opened my first store on Third Avenue between 26th and 27th Streets in November 1965, at the same time as blackouts and subway strikes were plaguing the city. I had wanted to name my gallery "Gramercy Park Antiques" but soon discovered that not only was there already a dealer working under that name, but also I was now too far from Gramercy Park to use the name anyway. So, I had to start thinking about another name. I liked the sound of Hyde Park Antiques and it stuck.

Around 1970 I moved to our present location at Broadway and 13th. This was when University Place was the heart of the antique industry for the entire United States, and there were 70 dealers within a three-block radius of our gallery. Truck drivers used to have to wait two days to find a parking space to fill up with loads of antiques bought wholesale that were then shipped out to Chattanooga, Austin, Seattle, or anywhere. We sold to private collectors and museums, like Cleveland and San Francisco, and like



carrying coals to Newcastle we sold things back to England. The late Christopher Gibbs came to us when he was sourcing for the interiors of Spencer House, and we've sold works to at least half a dozen institutions in England.

I'm completely self-taught, but I've been fortunate in learning from many other dealers and auction house colleagues who have become lifelong friends. I enjoy the chase and the thrill of looking and discovering – once it's in inventory the fun is gone. The chase is what's exciting. I've made mistakes – any dealer or auctioneer will acknowledge mistakes are part of life. So you make mistakes, but you don't make the same mistake again, and then you continue to make mistakes but with decreasing frequency.

I've also been fortunate to make good friends with what are today called clients but used to be called customers. We've met many interesting customers over the years. I remember one late Friday afternoon when just as we were closing a tall skinny guy stopped by, in a big straw hat wearing shorts with hairy legs, and my wife waved him away and told him to come back when we opened the next morning. Which he did fortunately, and it was Rudolf Nureyev – my wife had turned away Rudolf Nureyev. I don't remember what he bought but I remember we delivered it to his apartment in the Dakota building and he had excellent taste. One time Paul Newman came in and bought a sporting picture which my wife gift-wrapped as a Christmas present for his wife, and we delivered it to a neighboring house in Connecticut so he could collect it for her on Christmas morning. Another time friends from New Jersey paid us a visit with another guy, asking if we'd ever met Mr Goodman, and I didn't realize it was Benny Goodman.

And we've been fortunate in being able to work with and get to know great designers. There are of course many very talented designers today, but there will never be another Albert Hadley, Mark Hampton, Robert Metzger, Betty Sherrill or Sister Parish. I am grateful that my introduction to the trade coincided with their rise to success and that our skills complemented each other so nicely. In my later years, I am now intrigued by the way in which current designers are incorporating period pieces into their rooms. While the days of fully furnishing a home with antiques might have come to an end, their use continues to bring depth and warmth to interiors. It is an exciting time to be working with interior designers as they combine the contemporary and modern with 18th century English furniture.

The first show we ever did was the Winter Antiques Show 40 years ago. We were also one of the first American dealers to participate in the old International Show at the Park Avenue Armory. The Winter Show was and still is the most important show in the US. When we started it was more Americana-focused but there were dealers exhibiting English furniture like Alastair Stair, Malcolm Franklin, Philip Colleck, Partridge...I'll never forget our first show; it was snowing and cold, and we were at the back of the Armory and it was so cold you could see your breath. But we tried to put our best foot forward and were well received. With fairs there are never any guarantees you'll do business, but we enjoy doing the show every year, the challenge of putting the booth together and seeing people you don't normally see throughout the year.

I still respond to the warmth of walnut wood – I find its detailing exciting. It may be out of fashion, but I think it's the most wonderful period in English furniture. Tastes change and fads come and go, but I'm confident the restraint and understatement of elegant English furniture will still be responded to in the future.

*Bernard Karr*

*“Over the many years of my design career, I cannot think of a dealer where I have found more wonderful pieces of furniture, art, lighting, and accessories. Bernie's eye and knowledge have been a source of inspiration to me.”*

*Bunny Williams*





□ 1

**A PAIR OF WILLIAM AND MARY BLACK AND GILT JAPANNED AND CANED ARMCHAIRS, CIRCA 1690**

height 48½ in.; width 26 in.; depth 24 in.  
123 cm; 66 cm; 61 cm

**PROVENANCE**

Christie's New York 2-3 April 2013, lot 372

**\$ 6,000-8,000**



1



2

□ 2

**A GEORGE II PROVINCIAL OAK CHEST-ON-STAND, CIRCA 1720**

height 54 in.; width 39 in.; depth 22 in.  
137 cm; 99 cm; 56 cm

**PROVENANCE**

Lyon & Turnbull, Edinburgh, 28 September 2005, lot 305

**\$ 5,000-7,000**



3

**A PAIR OF WILLIAM AND MARY SCARLET AND GILT JAPANNED MIRRORS**

redecorated; later plates  
height 58 in.; width 22 in.; 147.5 cm; 56 cm

**\$ 20,000-30,000**







□ 4

**AN IRISH GEORGE II MAHOGANY BUREAU CABINET, AFTER A DESIGN BY THOMAS CHIPPENDALE, CIRCA 1770**

the back with label *P. J. WALSH & SONS Cabinetmakers, Upholsterers, Auctioneers, Valuers, and Undertakers, Warehouse and Showrooms 20 Bachelor's Walk, Dublin* Valuations and Funerals particularly attended to and conducted with respectability & economy; some carved elements possibly later  
height 93 in.; width 51 in.; depth 28 in.  
236 cm; 129.5 cm; 71 cm

**PROVENANCE**

Sotheby's New York, 7 April 1990, lot 111  
Sir Gordon White, Baron White of Hull (1923-1995)  
Christie's New York, 22 April 1999, lot 154  
Bloomsbury Auctions New York, 23 March 2010, lot 57  
This bureau cabinet is based on a design for a 'Desk & Bookcase' published as Plate CVIII in the third edition of Thomas Chippendale's *Gentleman & Cabinet-Maker's Director* (1762).

The Dublin firm of P.J. Walsh & Co is recorded working at 19 and 20 Bachelor's Walk from 1862-1869, and from 1870 changed its name to P.J. Walsh & Sons and traded until 1922 (The Knight of Glin, 'Dublin Directories and Trade Labels,' *Furniture History* 1985, p. 272). Like many later eighteenth and nineteenth-century furniture dealers they diversified their activities to include selling and restoring antique and new furniture, conducting auctions and appraisals, and organising funerals and estate clearances. They were a primary supplier to the Earl of Iveagh in the 1890s, and a pedestal desk bearing their label is in the Iveagh Bequest, Kenwood House, Hampstead.

**\$ 12,000-18,000**



Plate CVIII in the third edition of Thomas Chippendale's *Gentleman & Cabinet-Maker's Director* (1762).

□ 5

**A QUEEN ANNE GILTWOOD MIRROR ATTRIBUTED TO JOHN BELCHIER, CIRCA 1710**

height 67½ in.; width 29½ in.; 171.5 cm; 75 cm

**PROVENANCE**

Christie's New York, 7 June 2011, lot 519

**\$ 5,000-7,000**



5

□ 6

**A GEORGE II BRASS-INLAID PADOUK TRIPLE-CHAIRBACK SETTEE, CIRCA 1730**

in the manner of John Channon  
height 41½ in.; width 5 ft. 4½ in.; depth 24 in.  
105.5 cm; 164 cm; 61 cm

**PROVENANCE**

Doyle New York, 14 October 2015, lot 417

**\$ 12,000-18,000**



6





A RARE CHINESE EXPORT FAMILLE-ROSE  
‘BEGGARS BENNISON’ PUNCH BOWL  
QING DYNASTY, QIANLONG PERIOD,  
CIRCA 1770

清乾隆 約1770年 粉彩紋章圖大盃

two sides of the bowl decorated with a device encircled by a loop inscribed *THE BEGGARS BENNISON* surmounted by a pink ribbon, two other sides painted with floral bouquets, the interior rim decorated with flower and fruits at the border with the device repeated in the center  
diameter 13½ in.; 33.4 cm

PROVENANCE

Offered Sotheby’s London, 27 November 1990, lot 97  
Christie’s London, 16 November 1999, lot 390

LITERATURE

David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 440.

\$ 12,000-18,000

The present example, along with the following lot, represents the two distinct types of Chinese porcelain commissioned for The Beggar’s Bennison, a secret Scottish society founded in the town of Anstruther in Fife, Scotland in 1732. Described as a gentleman’s club, members of the Beggar’s Bennison were forerunners of libertine culture in Enlightenment Scotland in the 18th century which included customs officers, aristocracy and clergymen. The club was active between 1732 until 1836, with the height of its activity during the 18th century. According to David Howard, the members convened ‘twice a year in a ruined castle and discussed in a serious fashion matters of sexual interest’. Historian David Stevenson, Professor Emeritus of Scottish History at the University of St. Andrews, Scotland, describes the clubs activities in his work *The Beggar’s Benison: Sex Clubs of Enlightenment Scotland and Their Rituals*, East Lothian, 2001. Stevenson notes that the members engaged in various forms of self and collective sexual pleasures, reviewing and discussing pornography and overall exploring topics of sexuality, all against the societal conventions and expectations of morality of the 18th century.

Much of the club’s records were destroyed and heavily censored due to the contents, however a selection of objects and archival material remain in the Museum Collections at the University of St. Andrews, Scotland. These works include phallic-form drinking glasses, seal matrices, sashes and pewter dish. Among the objects are a seal matrix, acc. no. HC1065(1), and a metal seal matrix impression, acc. no. HK1065(2), which closely resembles the device painted on the present example. While it is known that seal fobs and seal impressions were sent to China for Chinese painters and potters to copy for Chinese export porcelains, it is more likely that a specific hand-colored source print, which may have been destroyed, was sent instead given the specificity of coloring of the enamels used across the known examples bearing the device of The Beggar’s Bennison.



A RARE CHINESE EXPORT FAMILLE-ROSE  
‘BEGGARS BENNISON’ PUNCH BOWL  
QING DYNASTY, QIANLONG PERIOD,  
CIRCA 1760

清乾隆 約1760年 粉彩紋章圖大盃

two sides of the bowl decorated with a device encircled by a loop inscribed *THE BEGGARS BENNISON* surmounted by a pink ribbon, two other sides painted with floral bouquets, the interior rim decorated *en grisaille* and gilt with a cell-diaper border with the device repeated in the center  
diameter 13 in.; 33 cm

PROVENANCE

The Collection of Henry Francis du Pont, Winterthur, Delaware  
Fred B. Nadler, New York, 26 July 1980  
The Collection of John T. Dorrance Jr., Gladwyne, Pennsylvania  
Sotheby Parke Bernet, 20 October, 1989, lot 390  
For the arms, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 169, E18.

\$ 8,000-12,000

For discussion on The Beggar’s Bennison, see catalogue note for the preceding lot. Aside from the present and preceding example, three more punch bowls bearing the device appear to be published. An identical example, currently in the Museum Collection of the University of St. Andrews, acc. no. HC1063, and is illustrated in David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 169, E18. A punch bowl bearing the device of The Beggar’s Bennison on the interior, and the Wentworth arms on the exterior is illustrated in David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 263, E18. This example was formerly in the collection of Sir Algernon Tudor-Craig (1873-1943), and later entered the collection of the Fort Ligonier Museum, Pennsylvania, in 1976, and offered at Christie’s New York, January 23rd, 2020, lot 73. Howard also documents one further bowl at Kedleston Hall, Derbyshire, with this device and of this style.





9

**A GEORGE II GILTWOOD CONSOLE,  
CIRCA 1740**

with an pink and grey breccia marble top  
height 35 in.; width 57 in.; depth 27½ in.; 89 cm; 145 cm; 70 cm

**PROVENANCE**

Sotheby's New York, 30-31 March 2011, lot 388

**\$ 20,000-30,000**



10

**JOHANN BAPTIST DRECHSLER**

Austrian, 1756-1811

*A Lavish Arrangement of Flowers and Fruit Set in a  
Niche Above a Grisaille Painted Cartouche of Putti*

signed and dated *Joh. Drechsler .f. 1800* (lower right)

oil on canvas

canvas: 53½ by 40½ in.; 136 by 102.5 cm

framed: 61 ½ by 47¾ in.; 156 by 121.5 cm

**PROVENANCE**

The Collection of Sir Philip and Lady Harris

**\$ 20,000-30,000**







A CHINESE EXPORT GRISAILLE AND GILT DECORATED ‘NUMISMATIC’ PUNCH BOWL FOR THE SWEDISH MARKET, QING DYNASTY, QIANLONG PERIOD, CIRCA 1776

清乾隆 約1776年 墨彩描金瑞典貨幣圖字母紋大盃  
decorated *en grisaille* heightened in gilding on the exterior with two monograms *PDF* and *MN* beneath a star crest and count's coronet respectively, the interior with a banknote for nine daler, dated February 1775 and numbered 84489 above two ovals painted in white enamel, the first with the emblem of the Bank of Sweden and motto, the second inscribed in Swedish ‘Bank bill of the Estates of the Realm of Sweden 1775’ diameter 14 in.; 36.5 cm

PROVENANCE

The Collection of Mildred R. and Rafi Y Mottahedeh  
Sotheby's New York, 19 October 2000, lot 266

EXHIBITED

The Virginia Museum of Fine Arts, Richmond, Virginia, *The Mottahedeh Collection*, in celebration of ‘The Collector of the Year’, January 19, 1981 - October 1982  
Sotheby Parke Bernet, New York, *China For the West*, a loan exhibition in celebration of the Bicentennial of the American China Trade, February 15 - 24, 1984



LITERATURE

David Howard and John Ayers, *China for the West*, London, 1978, Vol. II, cat. no. 455, p.448  
A small number of these rare numismatic bowls are known, including the pair to the present example, formerly in the Mottahedeh Collection and sold in these rooms January 29, 1987, lot 532. Another with the date 1762 was sold at Sotheby's London, May 10, 1994, lot 153; and a third, also with 1762 date, was at Alastair Gibson Auctions London, December 14, 2022, lot 236. The Swedish East India company was founded in 1731 and was not dissolved until the early 19th century. An interesting summary of the Swedish trade with the East is given in Michel Beurdeley, *Chinese Trade Porcelain*, Rutland and Tokyo, 1963, p. 116-9.

\$ 10,000-15,000

A PAIR OF CHINESE EXPORT FAMILLE-ROSE BALUSTER VASES AND COVERS, QING DYNASTY, QIANLONG PERIOD, CIRCA 1785

清乾隆 約1785年 粉彩松鼠葡萄浮雕花籃圖龍耳蓋瓶一對  
each well-painted with flower filled vases within a molded squirrel and vine border and iron-red and gilt dragon handles height 19 in.; 48.2 cm

PROVENANCE

Christie's New York, 23 January 2002, lot 11

\$ 4,000-6,000



A PAIR OF GEORGE II STYLE CARVED GILTWOOD, BRONZED AND PAINTED CONSOLE TABLES, LATE 19TH CENTURY/EARLY 20TH CENTURY, THE MARBLE TOPS LATER

in the manner of William Kent, with veined red marble tops above eagle supports raised on wooden plinths painted to simulate marble; redecorated height 36½ in.; width 55 in.; depth 30 in. 93 cm; 140 cm; 76 cm

PROVENANCE

Sotheby Parke Bernet Inc., New York, 29 September 1973, lot 60  
Angelo Donghia (1935-1985)  
Christie's New York, 8 April 2004, lot 245

LITERATURE

Emily Eerdmans, *Classic English Design and Antiques: Period Styles and Furniture, The Hyde Park Antiques Collection*, New York 2006, p. 253  
An identical pair of tables was supplied in c.1894 to William, Viscount Helmsley and 1st Earl of Feversham (d.1915) for Duncombe Park, Yorkshire. The pair later passed into the collection of Dame Barbara Cartland and was sold Christie's London, 8 July 1993, lot 94.

\$ 20,000-30,000







□ 14

**A GEORGE II WALNUT SETTEE, CIRCA 1730**

in the manner of Giles Grendey  
height 42½ in.; width 66 in.; depth 31¾ in.  
108 cm; 167.5 cm; 80.5 cm

**PROVENANCE**

French & Co., New York  
Walter P. Chrysler, Jr.  
The Walter P. Chrysler, Jr. Collection, Parke-Bernet Galleries  
New York, 6-7 May 1960, lot 359  
Stair & Company, New York  
Marianne Schaller (1926-2016), Closter, New Jersey  
Doyle New York, 31 October 2018, lot 390

**\$ 12,000-18,000**

15

**A GEORGE II BURR WALNUT BOOKCASE  
CABINET, CIRCA 1745**

originally with panelled doors, the back with old depository  
label inscribed Lady Cunliffe (?)  
height 86 in.; width 47 in.; depth 26½ in.  
218.5cm; 119.5 cm; 67.5 cm

**PROVENANCE**

Possibly Walter, Lord Cunliffe of Headley  
Sotheby's London, 18 March 1966, lot 88  
With Jeremy Ltd., London  
Sotheby's New York, 16 April 2005, lot 96

**LITERATURE**

*The Connoisseur*, May 1967, pp. 12-13  
*The Connoisseur*, October 1967, 'British Fortnight in Dallas,  
Texas to see finest English antique furniture from London',  
pp. 105-107, fig. I.  
A bureau bookcase with similar carving to the plinth  
moulding and paw feet is illustrated in M. Jourdain and F.  
Rose, *English Furniture of the Georgian Period (1750-1830)*,  
London 1953, p. 113, fig. 95.

**\$ 30,000-50,000**





**JEAN-BAPTISTE OUDRY**

French, 1686 - 1755

*Still Life of Peaches in a Porcelain Bowl, Together with Grapes, Figs, a Melon, and a Purse with Coins and Playing Cards, all upon a Stone Ledge*

signed and indistinctly dated *J. B. Oudry/ 1722 (?)* (lower center)

oil on canvas

canvas: 36¼ by 28¾ in.; 92 by 73 cm

framed: 42¾ by 35½ in.; 108.5 by 90.5 cm

**PROVENANCE**

Sotheby's London, 6 July 2000, lot 212

**\$ 50,000-70,000**

Initially trained as a portrait painter under Nicolas de Largillierre, Jean-Baptiste Oudry went on to make celebrated contributions to the genres of landscape, animal, and still life painting. The simplicity of the composition and subtle lighting bring to mind the works of Jean-Baptiste-Siméon Chardin who, thirteen years Oudry's junior, had just begun producing still lifes and was certainly aware of the works of the elder master. Indeed, the two artists would mutually influence one another from the mid-1720s onward, always mindful of what the other was doing.

The same purse with coins and playing cards appears in Oudry's signed and dated painting of 1722, *Allegory of Europe* at The Museum of Fine Arts, Houston.



Jean-Baptiste Oudry (French, 1686-1755), *Allegory of Europe*, 1722. Oil on canvas, 63 ¾ by 59 ¾ in. (161.9 by 151.8 cm). Sarah Campbell Blaffer Foundation, The Museum of Fine Arts, Houston, BF.1987.2





A RARE CHINESE EXPORT FAMILLE-ROSE  
‘CHINESE OFFICIAL’ PUNCH BOWL QING  
DYNASTY, JIAQING PERIOD, CIRCA 1800

清嘉慶 約1800年 粉彩官員畫像圖盃

the exterior sides decorated with two rococo-style panels of a half-length figure of a Chinese official, two other sides painted with a robe draped over a chair with a curious cat clamoring to catch a mouse peeking out of the sleeve diameter 12½ in.; 31.6 cm

PROVENANCE

The Collection of Mildred R. and Rafi Y. Mottahedeh Sotheby’s New York, 19 October 2000, lot 188

EXHIBITED

The Virginia Museum of Fine Arts, Richmond, Virginia, *The Mottahedeh Collection*, in celebration of ‘The Collector of the Year’, January 19, 1981 - October 1982  
Sotheby Parke Bernet, New York, *China For the West*, a loan exhibition in celebration of the Bicentennial of the American China Trade, February 15 - 24, 1984

LITERATURE

David Howard and John Ayers, *China for the West*, London, 1978, Vol. I, cat. no. 210, p. 212.  
François and Nicole Hervouët and Yves Bruneau, *La Porcelaine des Compagnies des Indes a Décor occidental*, Paris, 1986, cat. no. 1.38, p. 32.

\$ 5,000-8,000

The subject depicted on the present example is unusual and rare. Both Howard and Ayers, as well as Hervouët and Bruneau, when describing the present example, suggests that this may have been a parting gift, given by Chinese merchants to British and especially American trading partners when they were about to depart. Additionally, the chair and empty gown may also symbolize the absence of the Western trading partner.

However, upon further examination, the Chinese portrait exposes a few further details which may provide some further clues to the identity of the person pictured. Firstly, the half length portrait depicts a Chinese official wearing a robe with a fur collar and fur hat. It is unusual for merchants to chose to represent themselves in winter dress, given the weather in Canton (*Guanzhou*) remains moderately warm throughout the year. Secondly, the figure wears a *dan yan hua ling*, a single-eyed peacock feather hat decoration. Examples of plume hat decoration is illustrated in Gary Dickinson and Linda Wrigglesworth, *Imperial Wardrobe*, Hong Kong, 2000, pp. 112-113, pls 94 and 95. Only conferred by the Emperor, wearers of such peacock feather hat decorations were distinguished members of the court. The single-eyed plum, *dan yan hua ling*, was awarded to Chinese nobles and officials down to the sixth rank. Therefore, the sitter in the portrait, appears to be of high social status and could possibly be an official based elsewhere such as Beijing.

The only related examples published, also with Chinese portraited cartouches reserved on a café-au-lait ground, includes a sugar bowl, cover and stand, and a large plate, illustrated in Jorge Getulio Veiga, *Chinese Export Porcelain in Private Brazilian Collections*, London, 1989, pp. 94-95, pl. 66 and 67. The sugar bowl, cover and stand later sold in our London rooms, October 31st, 1989, lot 50. The author attributes the group to be from a tea service made for the Dutch market, likely due to its similarities in coloring as Batavian wares. The author also suggests that the figures depicted in the cartouches are portraits of the Qing imperial family.



A RARE AND MASSIVE CHINESE EXPORT  
ARMORIAL CHRISTENING BOWL QING  
DYNASTY, QIANLONG PERIOD, CIRCA 1770

清乾隆 約1770年 粉彩紋章圖大盃

painted on the exterior with the arms of Wentworth, the interior inscribed with the motto *STEADY* diameter 21¾ in.; 55.4 cm

PROVENANCE

Christie’s London, 15 November 2000, lot 302 (part lot)

LITERATURE

David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 411.

\$ 20,000-30,000

For the arms and illustration of the present example, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 411, S1. David Howard notes that there were a total of three services known to have been ordered with these arms. The first, ordered probably circa 1760, is illustrated in *ibid.* p. 290, Q3; the present example, undoubtedly ordered for Sir Thomas Wentworth, 5th Baronet of Bretton; and *ibid.* p. 444, S2, ordered circa 1765.

Sir Thomas Wentworth was High Sheriff of Yorkshire in 1765. He was the son of Sir William Wentworth, 4th Baronet, and Sir Thomas inherited the Blackett estates from his mother Diana, daughter of Sir William Blackett. A punch bowl bearing the same Wentworth arms is illustrated in David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 263, E18. This example was formerly in the collection of Sir Algernon Tudor-Craig (1873-1943), and later entered the collection of the Fort Ligonier Museum, Pennsylvania, in 1976, and offered at Christie’s New York, January 23rd, 2020, lot 73. The center of the interior of this example is painted with the device and inscription of The Beggar’s Bennison, suggesting that Sir Thomas was most likely a member of the club. Two punch bowls bearing the device of The Beggar’s Bennison are offered in this sale, lots 7 and 8.





### A GEORGE II GILTWOOD MIRROR, CIRCA 1750

the crest centred by a heraldic cartouche  
height 100 in.; width 48 ½ in.; 254 cm; 123 cm

#### PROVENANCE

Probably William Wentworth, 2nd Earl of Strafford (1722-1791), either at 5 St James's Square, London, or Wentworth Castle, Yorkshire  
Christie's New York, 14 October 1989, lot 185

#### LITERATURE

Graham Child, *World Mirrors 1650-1900*, London 1990, p. 109 fig. 122

The heraldic element of a griffin statant with coronet of an Earl corresponds to the crest of William Wentworth, who became 2nd Earl of Strafford 2nd creation following the death of his father Thomas, 1st Earl Strafford 2nd creation and 3rd Baron Raby, in 1739. Wentworth was a peer in the House of Lords and appointed deputy lieutenant of the West Riding of Yorkshire in 1757. In 1741 Wentworth had married Lady Anne Campbell (d.1785), second daughter of John Campbell, 2nd Duke of Argyll. Their seat was Wentworth Castle near Barnsley, Yorkshire, a Carolean edifice that the 1st Earl had remodelled in the Palladian manner in c.1711-24, and Wentworth, who had undertaken a Grand Tour and was an amateur architect himself, added a further neo-Palladian range along the south front in 1759-1764, described by his friend Horace Walpole as 'the most perfect taste in architecture, where grace softens dignity, and lightness attempers magnificence'. Wentworth also constructed a London townhouse to the designs of Matthew Brettingham the Elder at no. 5 St James's Square between 1748 and 1751.

The 2nd Earl died without issue in 1791 and was succeeded by his first cousin once removed Frederick Thomas Wentworth, 3rd Earl of Strafford, who also died without issue in 1799, following which the Strafford estates were divided among the descendants of three daughters

of the 1st Earl, with Wentworth Castle devolving to the Vernon-Wentworth family who retained the property as their principal seat until the early 20th century, eventually selling the Castle to the Barnsley municipal authorities in 1948. An important group of paintings and furniture from the house had already been sold at Christie's in 1919, and further property removed from the Castle was sold by members of the Vernon-Wentworth family at Christie's during the 1950s, but the Hyde Park mirror does not appear among these lots. The St James's Square house passed by descent to the Byng family of Wrotham Park, Hertfordshire, who became Earls of Strafford of the 3rd creation in 1847 and owned the residence until 1968.

Stylistically this mirror exhibits characteristics of the earlier phase of the English rococo prior to the publication of the first edition of Thomas Chippendale's *Director* in 1754, and it likely corresponds in date to a suite of at least five carved and giltwood armchairs and a sofa retaining their original floral tapestry covering delivered to Wentworth Castle by the firm of Richard Wright and Edward Elwick in nearby Wakefield, for which a bill dated 1746 survives. The set was observed by Lady Northumberland during a 1760 visit to Wentworth where she admired 'French chairs emb'd [embroidered] with flowers upon Brown by the famous Mr Wright'. One pair from the group is now in the Victoria & Albert Museum, London; a second pair was recently acquired by the Wadsworth Atheneum, Hartford, and a single chair is in the Crab Tree Farm Collection, Lake Bluff, Illinois. It is highly likely that Wright & Elwick, the leading furniture manufacturers in the North of England during the mid-Georgian period, were major suppliers to the Second Earl of Strafford, as they were to numerous important Yorkshire clients, notably the Earl's cousins the Marquesses of Rockingham at neighbouring Wentworth Woodhouse. As such the Hyde Park mirror may well have formed part of a commission from the firm.

\$ 60,000-90,000



The East Front, Wentworth Castle, Barnsley, Yorkshire



Thomas Bardwell, *William Wentworth, 2nd Earl of Strafford*, Private Collection, Image courtesy of Sotheby's





**A GEORGE II GILTWOOD CONSOLE  
TABLE, CIRCA 1750, WITH A 19TH CENTURY  
ALBASTRO FIORITO AND PORTOR MARBLE  
TOP**

height 33 in.; width 58 in.; depth 31 in.; 84 cm; 147 cm; 79 cm

**PROVENANCE**

Mallett & Son, London  
Edward I. Farmer (1872-1942), New York  
The Farmer Collection, Parke-Bernet Galleries, New York  
16-19 April 1947, Lot 835  
Freeman's Philadelphia, 4 May 2010, lot 82

**\$ 50,000-80,000**

Elaborately carved pier or console tables, described by Thomas Chippendale as 'frames for marble slabs', developed in the second quarter of the 18th century and were suitable vehicles for exhibiting the fashionable rococo style in drawing rooms, entrance halls or in some cases dining rooms, the likely setting of the present table with its vine and grape festoons and Bacchic mask. The composition of the frieze relates to a design for a console that appears in plate 176 of the third edition of Chippendale's *Gentleman and Cabinet Maker's Director* (1762) [fig. 1], and a similar arrangement of a Bacchus mask flanked by vine swags appears on a giltwood pier table sold Sotheby's New York, 21 October 2005, lot 14, and a pair of giltwood consoles in the manner of Thomas Johnson formerly in the Viscounts Hambledon collection, sold Christie's London 4 July 2013, lot 38.

Further tables with comparable Bacchus mask and vine friezes include a giltwood pair with winged lion supports designed by John Vardy for the Great Dining Room of Spencer House, London in 1758 (one *in situ*), and a carved mahogany games table supplied by William Linnell in 1740 to Richard Hoare of Nine Elms, London, now at Stourhead House, Wiltshire (illustrated in Helena Hayward and Pat Kirkham, *William and John Linnell*, London 1980, Vol. II p. 136 figs. 269, 270).

Edward I. Farmer was a British dealer in Chinese art established in New York by 1913, with a gallery at 16 East 56th Street retailing porcelain lamps and jade and ivory objects mounted in silver and silver gilt. He also traded in and collected antique English furniture.



Helena Hayward and Pat Kirkham, *William and John Linnell*, London 1980, Vol. II p. 136, figs. 269, 270











21

□ 21

**AN EXTREMELY RARE CHINESE EXPORT FAMILLE-ROSE ‘ROYAL ARMS OF SCOTLAND’ AND ‘ORDER OF THE THISTLE’ PUNCH BOWL QING DYNASTY, QIANLONG PERIOD, CIRCA 1775**

清乾隆 約1775年 粉彩蘇格蘭紋章圖大盃

the exterior intricately painted on two sides and the interior with the Royal Arms of Scotland supported by a pair of unicorns, the ribbon above the crest inscribed with the motto *INDEFENCE*, the ribbon below the supporters inscribed with traces of the motto *NEMO ME IMPUNE LACESSIT*, all divided by two shaped cartouches decorated with exterior scenes of Chinese figures in landscape  
diameter 15½ in.; 38.3 cm

**PROVENANCE**

Private Collection  
Christie's London, 17 April 1989, lot 142

**LITERATURE**

David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 505.

For the arms and illustration of the present example, see David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. I, London, 1974, p. 505, P22. David Howard records a total of eight depictions between volumes I and II of his seminal work, *Chinese Armorial Porcelain*. Six examples are described and illustrated in *ibid.*, pp. 504-505, and two further examples are recorded in David Sanctuary Howard, *Chinese Armorial Porcelain*, Vol. II, Chippenham, 2003, p. 167, E17 and p. 224, K6. All examples are dated between circa 1750 and circa 1775, and the arms depicted appear to have copied one of two distinct source prints that are yet to be found. The present example is inscribed with the Stuart dynasty and Order of the Thistle motto, *Nemo Me Impune Laccessit* (No one can harm me unpunished) which suggests that the present work was likely presented to the Order by the Knights of the Thistle.

**\$ 10,000-15,000**

□ 22

**A PAIR OF IRISH GEORGE III MAHOGANY PEAT BUCKETS, EARLY 19TH CENTURY**

height 17½ in.; diameter 14½ in.; 44.5 cm; 36.8 cm

**\$ 5,000-8,000**



22

23

**A GEORGE II MAHOGANY HALL BENCH, CIRCA 1740**

height 35 in.; width 70¾ in.; depth 24¼ in.  
89 cm; 180 cm; 61.5 cm

**PROVENANCE**

Bonhams New York, 21 September 2011, lot 8147

**\$ 30,000-50,000**





A GEORGE II SCARLET AND GILT  
JAPANNED BUREAU CABINET, CIRCA 1740

height 92 in.; width 41 in.; depth 23 in.; 234 cm; 104 cm; 58.5 cm

PROVENANCE

The David Style Collection, Christie's South Kensington,  
12-13 January 2005, lot 420

The landowner and gentleman antiques dealer David L.  
Style (1913-2004) is best remembered for his acquisition in  
1945 of Wateringbury Place, a Queen Anne House outside  
Maidstone, Kent that had been built for one of his ancestors,  
that he furnished with a significant collection of 18th-century  
English and French furniture, much of it with important  
English country house provenance. This collection was  
dispersed at auction in 1978, in one of the 20th century's  
greatest landmark house sales.

\$ 40,000-60,000



ALTERNATE VIEW







25

#### JOHN E. FERNELEY

British, 1782 - 1860

##### *A Gentleman on His Grey Hunter*

signed and dated *J. Ferneley. /47* (lower right)

oil on canvas

canvas: 48 by 60¼ in.; 122 by 153 cm

framed: 59¾ by 72 in.; 151.5 by 182.5 cm

John E. Ferneley Snr., the son of a Leicestershire wheelwright and the youngest of six children, was discovered by the Duke of Rutland when he saw pictures Ferneley had painted on the side of a cart. The Duke persuaded the Ferneleys to allow their son to apprentice under the celebrated Benjamin Marshall in London, and it is documented that £ 200 was paid for three year's training. In addition to copying Marshall's horse paintings which reputedly passed for his master's, he studied at the Royal Academy.

By 1810, Ferneley had settled in Melton Mowbray, the hunting epicenter of England, with his wife Sally Kettle where he lived until his death. Although from modest means, he was accepted as a friend by many of his titled patrons, and his house, Elgin Lodge, was the Sunday afternoon meeting point. He is known for his exceptional horse portraits, and after exchanging lessons with Sir Francis Grant, with whom he collaborated at times, his figures were as well-conceived. His color and composition are masterful, and comparable to the work of Marshall and Stubbs.

The gentleman's hunting dress reflects the fashions of the 1840's. His top hat is tall and has more shape than before, and his coat has a fuller skirt compared to the less practical cut-aways. Red came into vogue after the Napoleonic Wars, when returning soldiers would wear their uniforms when joining the hunt. By the 1850s it was the standard color for huntsmen and distinguished members of the hunt.

\$ 20,000-30,000



26

#### RICHARD ANSDELL, R.A.

British, 1815 - 1885

##### *Edward Gibbon of Everton On a Roan Hunter with Two Hounds*

signed and dated *R. Ansdell 1846* (lower right)

oil on canvas

canvas: 39 by 43½ in.; 99 by 110 cm

framed: 44 by 49 in.; 111.7 by 124.4 cm

#### PROVENANCE

Sotheby's London, *British Paintings 1500-1850*, 15 November 1989, lot 137

Richard Green Gallery, Ltd., London

A.F. Budge (Books) Ltd. (in Receivership)

Sotheby's New York, *Sporting and Marine Paintings, Drawings, and Sculpture*, 3 June 1994, lot 56

Acquired at the above sale by the present owner

The sitter was the son of Edward Gibbon (1781-1855) and his wife Jane, daughter of John Houghton of Liverpool. he was born in 1814, and lived at Rose Hill, Little Woolton, Liverpool. he died in 1897.

\$ 20,000-30,000





A RARE LARGE CHINESE EXPORT ‘TIGER AND FOX HUNT’ PUNCH BOWL QING DYNASTY, QIANLONG PERIOD, CIRCA 1775

清乾隆 約1775年 粉彩狩獵圖大盃

Painted on the exterior with two large panels of a Chinese tiger hunt flanked by two smaller figure panels, each reserved on an iron-red and gilt diaper ground, the interior with a continuous scene of an English hunt, centered by a dead fox

diameter 16½ in.; 41 cm

PROVENANCE

Christie's New York, 9 May 1994, lot 17  
Collection of Álvaro Conde Díaz Rubin, Tibor Collection, Mexico City  
Christie's New York, 9 April 2019, lot 48

LITERATURE

William R. Sargent, *Chinese Porcelain in the Conde Collection*, Mexico, 2014, cat. no. 112, pp. 274-275.

‘Hunting’ subject punch bowls, with scenes after the celebrated series of prints by James Seymour, are more usually found with the English hunt scenes on the exterior; only a handful are known of this large size with the continuous hunt scene to the interior. Similar bowls are in the Victoria and Albert Museum, London (C22:1951) and at the Winterthur Museum, Garden and Library, Delaware, (1960.0512), the exterior of the latter example painted with scenes of rice production.

\$ 20,000-30,000



FRANCIS STRINGER

British, 1760-1772

*Samuel Frith with his Huntsman Jack Owen and Hounds. Chapel-En-Le-Frith Derbyshire*

oil on canvas  
canvas: 60 by 91¾ in.; 152.4 by 233 cm  
framed: 69¾ by 103½ in.; 177 by 262.8 cm

PROVENANCE

Samuel Frith, Bank Hall, Chapel-en-le-Frith, Derbyshire  
Sotheby's, New York, 3 June 1994, lot 28

This painting was commissioned by Samuel Frith (1753-1828) of Bank Hall, Chapel-en-le-Frith, to commemorate a memorable day's hunting on December 8, 1878. He and his huntsmen stand in a field called The Hayes, above Bank Hall. Frith was an agent for the Duke of Devonshire at Chatsworth. He was also a J.P. and High Sheriff in 1791. In 1803, he became a Captain of Bowden Chapel Volunteers, and two years later, Colonel Commandant of the North High Peak Battalion.

\$ 30,000-40,000





A GEORGE III MAHOGANY SECRETAIRE CABINET, IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1765

with inventory number in red ink to top right drawer 56-340, the reverse of the upper section with a chalk inscription *Col. W / X LANGHORN* (?), the interior of one rail to the plinth with penciled inscription *Lerin... / Clo...* (?), the interior of one drawer with an old printed label *NORWICH CASTLE / MUSEUM* and numbered 44.490.  
height 110¼ in.; width 59 in.; depth 21¾ in.  
280 cm; 149.9 cm; 55.2 cm

PROVENANCE

By repute, the Rev. Michael Davey Lines, Rector of Yoxford, Suffolk, from whose family the piece descended  
Purchased from the above in 1900 by Mr. R. Levine, Norwich Pratt & Sons, London  
Mr. John M. Graham  
The Colonial Williamsburg Foundation  
Sotheby's New York, 15 April 2010, lot 149

LITERATURE

*The Connoisseur*, June, 1956, back cover  
*The Williamsburg Collection of Antique Furnishings*, Colonial Williamsburg Foundation 1973, p. 24

\$ 30,000-50,000



DETAIL

Although it is not possible to firmly attribute this secretaire cabinet to Thomas Chippendale, several characteristics of its design and construction strongly suggest his manufacture. Designed in Chippendale's early neo-Classical style, the bookcase features several of his trademarks: the scroll-carved terminals to the swan's-neck pediment (*cf. The Gentleman and Cabinet-Maker's Director*, 3<sup>rd</sup> ed., 1762 pl. CVIII for a 'Desk & Bookcase'); identical glazing bars to those for a 'Library Bookcase', *op. cit.*, XCV; the pattern of gilt-brass handles often used by the firm (*cf. a commode* at Goldsborough Hall, supplied by Chippendale, *circa* 1770); the astragal moldings to the cupboard doors below, with concave corners mounted with flowerhead roundels (*cf. a drawing* for a library table in The Metropolitan Museum of Art, New York, with an identical door and an engraved design for a desk and bookcase, *op. cit.* 1762, pl. CVII).

Solid mahogany timbers are found throughout; the pine shelves to the upper section are stained red and faced with mahogany; the doors below are veneered in beautiful matched flame veneers on mahogany panels and the use of the lustrous mahogany fronts to the secretaire drawer (with stamped brass axe-head handles, *cf. a secretaire* at Paxton, C. Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 60), are all qualities associated with Chippendale. A secretaire with a similar configuration to the arrangement of the drawers and attributed to Chippendale was sold Christie's, London, 24 November 2005, lot 131. The left fretwork panel to the laminated pediment has been replaced; the right panel appears to be original and is cut out of the solid from a single piece of mahogany and is applied at the back of the pediment as the last laminate.

An interesting constructional feature possibly unique to Chippendale's furniture is the chamfered bottom side edge of each of the four sections; this is received into a conforming chamfered molding of each section, thereby fitting securely and avoiding sliding the two sections together from the back, thereby reducing the possibility of damaging the moldings. An unseen feature, it was more expensive to produce and a sign of fine quality. *Cf. a related secretaire cabinet* sold in these rooms in the manner of Thomas Chippendale, 16 October 2009, lot 111 (\$34,375 including premium), with identical mahogany drawers with gilt-metal handles to the lower section.

The concave quarter-moldings to the drawers are found in case furniture made by Thomas Chippendale and John Cobb.

See also M. Harris, *A Catalogue of Antique Furniture and Works of Art*, n.d., for a very similar secretaire bookcase, with pierced fretwork panels to the pediment centered by a platform, dentil moldings and scroll-carved terminals, property of the late Dr. Sydney [sic] Martin (1860-1924), p. 66, no. F11098. Chippendale supplied a library table to the banker John Martin of Ham Court, Upton-upon-Severn, Gloucestershire, either on 5 September 1773 or 9 May 1775, that was sold in these rooms, *HSBC's Corporate Art Collection*, 21 October 2004, lot 34. It would be interesting to discover if these two Martins were members of the same family.





□ 30

**A PAIR OF GEORGE II MAHOGANY LIBRARY  
ARMCHAIRS, IN THE MANNER OF WILLIAM  
HALLETT, CIRCA 1745**

with minor variations to carving  
height 38½ in.; width 30½ in.; depth 30½ in.  
98 cm; 77.5 cm; 77.5 cm

**\$ 10,000-15,000**



31

**A PAIR OF GEORGE II GILT OAK CORNER  
WALL BRACKETS, ONE CIRCA 1755, THE  
OTHER LATE 18TH/EARLY 19TH CENTURY**

slight variations to design; possibly Dutch  
height 26½ in.; width 22 in.; depth 19½ in.  
67.5 cm; 56 cm; 49.5 cm

**PROVENANCE**

The Legend of Dick Turpin, Christie's London, 9 March 2006,  
lot 104

The design of these rare corner brackets is inspired by a set of  
six supplied for the vestibule of the new Mansion House in the  
City of London in 1752 by the carver John Gilbert (1742-1784),  
after a design by the architect George Dance the Elder (Sally  
Jeffery, *The Mansion House*, London 1993, p. 175 fig. 146) .

**\$ 20,000-30,000**









**A MATCHED PAIR OF GEORGE III  
MAHOGANY DRESSING COMMODES, IN THE  
MANNER OF WILLIAM GOMM, CIRCA 1765**

the fitted upper drawers each with a slide; slight differences in width and proportions of angle uprights; variations to carving height 33¼ in.; width 47½ and 46 in.; depth 24 in. 85 cm; 121 cm and 117 cm; 61 cm

**PROVENANCE**

The larger commode:  
French & Company, New York  
Property from the Hascoe Family Collection, Sotheby's New York, 23 January 2011, lot 231

The smaller commode:  
Frank Partridge, New York and London  
Phillips Oxford, 7 November 1991, lot 237  
Property from the Hascoe Family Collection, Sotheby's New York, 23 January 2011, lot 230

**\$ 60,000-100,000**

By the mid-18th century chests of drawers with serpentine fronts had become an established category of English furniture, and are documented in designs for 'French Commode Tables' that appear in plates 45-48 of the First Edition of Thomas Chippendale's *Gentleman and Cabinetmaker's Director* (1754). The fitted upper drawers traditionally incorporated baize-lined slides that could be used both for brushing garments and for writing. Commodes of this form are particularly associated with the cabinetmaker William Gomm (c.1698-1794), based at Newcastle House, Clerkenwell Close, London, whose documented work demonstrates the influence of published designs by Chippendale, Lock and Copland and Thomas Johnson. Gomm is also known to have worked for a time with the celebrated German cabinetmaker Abraham Roentgen who was based in London for several years during the 1730s. By 1756 William had taken his eldest son Richard into partnership, and from 1763 was trading under the name William Gomm & Son & Co. It is possible his son may have played a leading role in the design and manufacture of the workshop's output by this time.

A surviving drawing by Gomm dated 1761 (Winterthur Library, Delaware; illustrated in Lindsay Boynton, 'William and Richard Gomm', *The Burlington Magazine*, June 1980, pp. 395-400, fig. 33) (Fig.1) depicts a serpentine commode of identical design to the offered pair, with four tiers of drawers with canted front corners in the form of scrolled pilasters, on curved bracket feet with a scroll carved apron. Gomm supplied a series of four commodes of this model in c.1763 to his most important patron, Edward, 5th Lord Leigh at Stoneleigh Park, Warwickshire. One pair and a single commode from this commission were sold Christie's, London, 3 May 1962 (lots 53 and 54), and numerous similar chests of drawers attributed to Gomm have appeared on the market in recent decades including a single commode sold anonymously formerly in the collection of Sunny von Bülow at Clarendon Court, Newport, sold Sotheby's New York 28-29 October 1988, lot 387, and a near pair sold Christie's London, *Apter-Fredericks 75 Years of Important English Furniture*, 19 January 2021, lot 10.



DETAIL

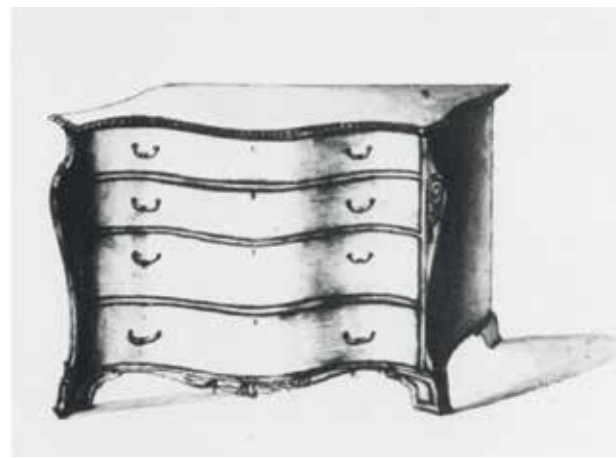


Fig 1. Design for a Commode by William Gomm, 1761, Winterthur Library, Delaware





A VERY RARE PAIR OF CHINESE EXPORT  
‘BATTLE OF THE SAINTES’ LARGE PUNCH  
BOWLS QING DYNASTY, QIANLONG  
PERIOD, CIRCA 1784

清乾隆 約1784年 墨彩描金桑特海峽戰役圖大盃一對  
each painted *en grisaille* on one side with a panorama of the battle, and on the other side either with an inscription *Breaking of the Line on the ever Memorable 12th of April*, within a ribbon-tied gilt husk cartouche, or with a pair of caricature figures of an Englishman and Frenchman, inscribed above *You be damned* or *Vous etes une bete* respectively, each bowl with a gilt-diaper border edged in green dots on the interior rim, and a floral cartouche in the center of the base.  
diameter 15⅞ in.; 40.3 cm

PROVENANCE

The Collection of Peter H. B. Frelinghuysen Jr.  
Christie's New York, 24 January 2012, lot 37

\$ 40,000-60,000



DETAIL

The ‘Battle of the Saintes’ was a naval engagement of the American Revolutionary war which took place off the island of Guadeloupe and a group of smaller dependent islands (Les Isles des Saintes) in the West Indies. The British fleet, led by Admiral Rodney ‘broke the line’ of the French, led by Admiral de Grasse, on 12th April, 1782 on the fourth day of battle. The *grisaille* panorama on the present bowls is taken from an engraving of 1783 by Francis Chesham and John Peltro, who in turn took their design from an oil painting by Robert Dodd.  
The bowls are from a small group, of which perhaps ten are extant, all with the same battle scene and borders, but interestingly with a variety of images on the reverse. The present bowl is one of only two recorded with the inscription commemorating the exact date of the battle, the other is in the collection of the National Trust at Berrington Hall in Herefordshire, England (the former home of Admiral Rodney’s daughter-in-law, Anne Harley). Three other bowls, however, bear the inscription ‘*The Gift of A Commander of an Indiaman a small by grateful Testimony of Respect to Lord Rodney’s Merit and Services*’ within an identical ribbon and husk cartouche. An bowl with this inscription sold at Sotheby’s London, October 27, 1970, lot 34 and is illustrated in Geoffrey Godden, *Oriental Export Market Porcelain*, London, 1979, p. 87, fig. 12; and a pair, apparently identical but unillustrated, was sold at Christie’s London, November 4, 1991, lot 148. The satirical scene of the Englishman and Frenchman depicted on the reverse of the other bowl included in this lot is taken from an engraving

by James Gillray of circa 1779, entitled ‘Politeness’. This scene appears on at least two other bowls, including the example in the Peabody Essex Museum, Salem, illustrated and discussed by William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, 2012, pp. 328-9, no. 175. Several bowls are also known with an extensive Italianate landscape depicted in *grisaille* on the reverse, one of which is in the RA Collection, illustrated in Maria Antónia Pinto de Matos, *The RA Collection of Chinese Ceramics*, Vol. 2, London 2011, pp. 220-1, no. 315.  
The original commission of the bowls is unknown, however it would appear they were commissioned by, or intended for, Lord Rodney and other commanders of the British fleet, given the gift inscription noted above which is present on some examples. An example owned by Lord Rodney, without the inscription but bearing the satirical scene on the reverse, is now in the National Maritime Museum Greenwich, ID: AAA4358; and another, also at Greenwich, bears the arms of Sir Charles Douglas, Bt., Rodney’s Captain of the Fleet at the Saintes, ID: AAA4357. This latter bowl having a more elaborate and colorful border on the interior rim, perhaps a consequence of adding the arms in a fuller enamel palette. Sargent, *ibid*, p. 328, notes that one of the British ships depicted in the battle scene may be identified as the St. Albans, whose Captain, Charles Inglis, led the skirmish with de Grasse, and whose brother, Hugh, was a director of the East India Company during this period, perhaps indicating a link to the commission of these bowls.





A PAIR OF GEORGE II GILTWOOD MIRRORS,  
IN THE MANNER OF MATTHIAS LOCK,  
CIRCA 1745

height 67 in.; width 36½ in.; 170.2 cm; 92.7 cm

PROVENANCE

Sir Sydney Samuelson, offered Sotheby's London, 30 June 2004, lot 127

LITERATURE

Emily Eerdmans, *Classic English Design and Antiques: Period Styles and Furniture, The Hyde Park Antiques Collection*, New York 2006, pp. 102-103

This impressive pair of mirrors shares stylistic affinities with a corpus of surviving work traditionally associated with Matthias Lock. The vertical scrolls, shellwork and flanking masks on the upper sides of the frame appear in Lock's engraved designs for mirrors from several published sources of the 1740s and 50s including *Six Sconces* (1744) [Figs 1, 2]. These ornamental elements appear in the monumental mirror supplied by Locke to the 2nd Earl Poulett for the Tapestry Room at Hinton House, Somerset (now in the Victoria & Albert Museum, London; illustrated in Geoffrey Wills, *English Looking-Glasses*, London 1965, p. 86, fig. 60). Mirrors conceived in a similar vein include a pair formerly at The Vyne, Hampshire, sold Sotheby's 5 November 1971, lot 117 (one illustrated in Graham Child, *World Mirrors 1650-1990*, London 1990, p. 96 fig. 113); a pair of pier glasses at Uppark, West Sussex, and a further pair formerly at Ramsbury Manor, Wiltshire, illustrated in R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, 1954, vol. II, p. 339, fig. 72. A pair of mirrors formerly in the Van Cliburn collection is probably the most closely related recorded example to the present lot (sold Christie's New York, 17 May 2012, lot 114).

The designer and woodcarver Matthias Lock (c.1710-1765) was one of the most important practitioners of the Rococo style in mid-18th century England. He may have been born in Portsmouth, and is first recorded in London in 1734 on the occasion of his marriage to Mary Lee at St Paul's, Covent Garden. Biographical information and precise details of his commissions are limited, and he is best known for his volumes of engraved designs, which include *Six Tables* (1746), *A Book of Ornaments* (1747, later reissued as *A Book of Shields*); *A New Drawing Book of Ornaments, Shields, Compartments, Masks, &c.*, and *The Principles of Ornament, or the Youth's Guide to Drawing of Foliage* (undated) and *A New Book of Ornaments with Twelve Leaves Consisting of Chimneys, Sconces, Tables, Spandle Panels, Spring Clock Cases, Stands, a Chandelier and Girandole, etc.* published in 1752 in collaboration with the engraver Henry Copland and regarded as the most important pattern book of the Rococo style to appear prior to Chippendale's *Director* (1754).

A collection of over two hundred of Lock's original drawings was acquired from his descendants by the recently established Victoria & Albert Museum in 1862-63, and annotations to some of the sheets reveal Lock provided furniture for Lord Holderness, the 1st Duke of Northumberland, and a 'Mr Bradshaw', probably the London cabinetmaker William Bradshaw (fl.1728-d.1775). The collection also includes drawings attributed to Thomas Chippendale, suggesting Lock was also subcontracted work by him. After his death his designs were re-issued by the publisher Roger Sayer in 1768, who described the artist as 'the famous Mr Matt Lock recently deceased who was reputed the best Draftsman in that way that had ever been in England'.

\$ 80,000-120,000



Fig. 1 Design for a mirror by Matthias Lock



Fig. 2 Frontispiece to *Six Sconces* by Matthias Lock





□ 35

**A WORCESTER LARGE HEXAGONAL VASE  
AND A COVER, CIRCA 1770**

of tapering form with rounded shoulder and a high domed cover, painted on either side with a large cartouche of 'fancy' birds, three large birds in the foreground and smaller birds perched in branches or in flight, with gilt-scroll borders, the blue-scale ground reserving further smaller panels of birds on the shoulder and cover, *blue square mark*  
height 15½ in.; 38.5 cm

**PROVENANCE**

Sir Jeremy Lever Collection, Bonhams London, 7 March 2007, lot 175

**\$ 5,000-7,000**



□ 36

**A PAIR OF GEORGE III MAHOGANY  
LIBRARY ARMCHAIRS, CIRCA 1765**

height 38¾ in.; width 28 in.; depth 31 in.;  
98.5 cm; 71. cm; 79 cm

**\$ 12,000-18,000**





**A WORCESTER LARGE DUTCH-FORM  
CABBAGE-LEAF JUG, CIRCA 1757**

the ovoid body moulded with overlapping cabbage leaves and applied with a triple scroll handle, lavishly painted in a 'mobbing birds' pattern, with birds perched in a tree and seventeen further birds in flight, among thirty insects ranging from gnats to butterflies, with puce scrollwork ornament decorating the handle and border of leaves on a lime green-ground height 10½ in.; 26.8 cm

**PROVENANCE**

Jeane and Milton Zorensky Collection, England, bearing label The Zorensky Collection of Worcester Porcelain, Part III, Bonhams London, 22 February 2006, lot 39  
Sir Jeremy Lever Collection, Bonhams London, 7 March 2007, lot 33, bearing label

**LITERATURE**

S. Spero and J. Sandon, *Worcester Porcelain 1751-1790, The Zorensky Collection* (Woodbridge 1996), p. 109, cat. no. 68

**\$ 8,000-12,000**

The jug has some similarities to a small group Worcester porcelains painted with birds attributed to an 'I Rogers', which is based on the documentary Worcester mug in the British Museum, London, inscribed *I. Rogers/ Pinxit/ 1757*, reg. no. 1959,1103.1. Hugh Tait in his article 'James Rogers, A leading porcelain painter at Worcester c.1755-65', *The Connoisseur*, April 1962, argued that these pieces were by a James Rogers who exhibited at The Free Society of Artists in 1765, when his address was given as 'Dobson China Shop, St. Martin's Court, Leicester Fields', but as yet no contemporary documentation has been discovered linking John Rogers to the painter of the British Museum mug, 'I. Rogers'.

Among the rare pieces of this size and exquisite decoration attributed to 'I Rogers', a 'Dutch Jug' of the same size as the present lot was with Brian Haughton, London, illustrated in their catalogue *Splendour of a Golden Age, Eighteenth Century English Porcelain 1745-1770*, London 2004, p. 33, no. 26. A smaller jug (20.2 cm high) attributed to Rogers is in the Henry Rissik Marshall Collection, Ashmolean Museum, Oxford, acc. no. WA1957.24.1.473, illustrated in Dinah Reynolds, *Worcester Porcelain 1751-1783*, Oxford 1989, pp. 26-27, pl. 9. A further smaller jug sold at Bonhams London, 1 May 2013, lot 81, formerly in the R. David Butti Collection, sold at Philips London, 13 December 2000, lot 183 and 13 October 1982, lot 181, illustrated in John Sandon, *Dictionary of Worcester Porcelain 1751-1851*, Woodbridge 1993, p. 290.



ALTERNATE VIEW







□ 38

**A GEORGE III GILTWOOD MIRROR,  
CIRCA 1765**

with later plates; previously with additional carved elements  
height 79 in.; width 44½ in.; 200.7 cm; 113 cm

**PROVENANCE**

William James Robert Peel, 3rd Earl Peel  
Christie's London, 16 November 1989, lot 16

**\$ 10,000-15,000**





□ 39

**A CHINESE EXPORT POLYCHROME-PAINTED PLASTER NODDING FIGURE OF AN OFFICIAL OF THE FIRST RANK , CIRCA 1820**

height 30 in.; width 15 in.; depth 11½ in.; 76 cm; 38 cm; 29 cm

**PROVENANCE**

Sotheby's London, 12 November 1996, lot 246

**\$ 6,000-9,000**

□ 40

**A GEORGE IV JAPANNED AND POLYCHROME DODECAHEDRAL TILT-TOP CENTRE TABLE IN THE MANNER OF FREDERICK CRACE, CIRCA 1830**

height 30 in.; width 40¾ in.; depth 39½ in.  
76 cm; 103.5 cm; 100.5 cm

The accomplished and highly fanciful design of this table is inspired by the work of Frederick Crace (1779-1859) of the Crace dynasty of interior designers, decorative painters and furniture makers active in London from 1768-1899. Frederick Crace is best known for his role as the Prince of Wales's primary decorator at the Royal Pavilion, Brighton, where he was responsible for the celebrated interiors created between 1815 and 1822, notably the Music Room. Crace also worked at Buckingham House and Windsor Castle after the Prince acceded to the throne as George IV. Many of Crace's designs were executed by established cabinetmaking firms such as Bailey and Sanders. His creative output attests to the enduring appeal of japanned furniture and chinoiserie taste in English interiors that had first come into fashion during the William and Mary period (see Megan Aldrich, ed., *The Craces: Royal decorators 1768-1899*, London 1990).

**\$ 10,000-15,000**







41

A CHINESE EXPORT ‘HONG’ PUNCH BOWL  
QING DYNASTY, QIANLONG PERIOD, 1780-85

清乾隆 1780-85年 粉彩廣州十三行景圖大盃

finely potted with a slightly tapered foot rising to deep rounded sides, the exterior painted with a continuous scene of the *hongs* at Canton by the Pearl River, the factories flying the French, Imperial Austrian, Swedish, British, Dutch and Danish flags, the paved waterfront bustling with European and Chinese figures, the interior painted with a central floral basket encircled with an elaborate border of further flower baskets alternating with shaped panels and flower festoons, all underneath a green and gilt husk band diameter 14½ in.; 36 cm

PROVENANCE

Cottier & Co., New York, 9 December 1909  
Collection of Mrs. Charles B. Manning (1882-1965),  
Manchester, New Hampshire  
Northeast Auctions, Portsmouth, 17 August 1997, lot 498  
There are many different variations depicting the European *hongs* (factories) on the Canton waterfront on a Chinese export punch bowl, and the earliest example was produced circa 1765 and illustrated in Bredo L. Grandjean, *Dansk Ostindisk Porcelæn*, Copenhagen, 1965, fig. 113-114, cat. no. 107, now in the collection of M/S Maritime Museum of Denmark, with one side depicting the *hongs* and the other side showing the stock exchange in Copenhagen. The *hongs* were ultimately destroyed in 1856 by a devastating fire, and following that, the Second Opium War began. Between 1765 and the early 19th century, varied views of the *hongs* were recorded on porcelain, as well as other mediums including Chinese export paintings on canvas and copper. Therefore, *hong* bowls, in their depiction of the factories and flags, arguably relate more closely to Chinese export paintings rather than other types of Chinese export porcelain and serve as a guide to the evolution of European commerce on the Canton waterfront. In addition, while describing a very similar example in the Hodroff collection at Winterthur, illustrated in Ronald W. Fuchs II and David S. Howard, *Made in China*, Winterthur, 2005, pp. 138-139, cat. no. 88, the authors note the blending of painting traditions between the continuous horizontal landscape seen in Chinese handscrolls and the Western one-point perspective to create such bowls.

Closely related examples are in major museums and collections, including one example in the Franks Collection at British Museum, illustrated in R.L. Hobson, *The Later Ceramic Wares of China*, New York, 1925, pl. LXX, fig. 3. Another example is illustrated in William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, Salem, Massachusetts, 2012, p. 435, cat. no. 239, where the author attributes the dating of this particular type of *hong* bowl to between 1779-87, pointing to the design of the yellow Imperial Austrian flag with a

double-headed eagle depicted on this bowl, which the *hong* flew only between 1779 to 1787, thus establishing the date of this design between those years. He further speculates that the monogram MT on the chest of the eagle stands for the empress of Austria, Maria Theresa (1717-80). Another pair of closely related punch bowls, from the collection of Anthony J. Hardy, and on loan to the Hong Kong Maritime Museum, is illustrated in Libby Lai-Pik Chan and Nina Lai-Na Wan, *The Dragon and The Eagle: American Traders in China*, Hong Kong, 2018, vol. I, pp. 138-139, cat. no. 2.2, where the author further expanded on Sargent's dating of 1779-87, and suggests that since the French flag is white, signifying that the time of manufacture would be prior to the French Revolution, and by the absence of the American flag, which would appear several years later at around 1785, the latest scholarship dates this type of *hong* bowl would most likely have been made between 1780-85. A nearly identical example, formerly in the James F. Scott collection, was sold in these rooms, October 15th, 2018, lot 245. Another example, formerly in the collection of Arthur and SaraJo Kobacker, sold in these rooms, January 26th, 2020, lot 1901.

The earliest provenance of the present example traces back to over 110 years ago, when it was acquired by the art dealers Cottier & Co. The firm was founded by Scottish stained glass artist, collector and later fine arts dealer Daniel Cottier in 1869 first in London, and established the New York City branch in 1873, with premises on 3 East 40th Street. Cottier first specialized in European decorative arts and furnishings, and later engaged in trading paintings and watercolors in the New York offices. Upon his death in 1891, the firm's business in New York was succeeded by James S. Inglis, former associate and partner of the firm. Inglis continued operating the gallery under the name of Cottier & Co., or The Cottier Gallery until his death in 1909, and a group of pictures and decorative objects from the firm's holdings sold at American Art Galleries, March 11th-12th, 1909. The firm continued operations until 1915.

The punch bowl entered the collection of Mrs. Charles B. Manning in 1909. Born Mary Elizabeth Carpenter, she was the daughter of Frank Pierce Carpenter (1845-1938), major philanthropist, leading banker and industrialist in Manchester, New Hampshire. The Carpenter family's philanthropic activities included the construction of the Carpenter Memorial Building in 1914 for the Manchester City Library and the lease and subsequent donation of the Frank Pierce Carpenter House, a historic house and fine example of high-style Queen Anne architecture, to the American Red Cross in 1993 and now serves as the offices of the local chapter of the organization. Mary Carpenter married Charles Bartlett Manning (1873-1924), a Harvard and MIT educated engineer who later started his own consulting business, and the couple's home is now the parish house of the Brookside Congregational Church.

\$ 100,000-150,000









### A GEORGE II POLYCHROME, EBONIZED AND PARCEL-GILT SIDE TABLE, CIRCA 1755

with an associated and possibly 18th century *Breccia di Seravezza* marble top; the frieze centered by a cartouche painted with the arms of Pelham impaling Frankland; later decorated with traces of the original blue paint surface present; the frame bearing a typewritten label *From: Mrs CW Engelhard, Far Hills, New Jersey, To: Mr P Boykl, Parish Hadley Workshop, 520 East 73rd Street, NYC, 2nd Floor* height 34 in.; width 65¾ in.; depth 30 in.; 86.5 cm; 167 cm; 76 cm

#### PROVENANCE

Probably supplied to Thomas Pelham, 2nd Lord Pelham of Stanmer and later 1st Earl of Chichester (d.1805), Stanmer Park, West Sussex  
Rupert Gentle, Pewsey, Wiltshire  
Vernay & Jussel, Inc., New York, 1969  
Mr. and Mrs. Charles W. Engelhard, Cragwood, Far Hills, New Jersey 1977  
Christie's New York, 18 March 2005, lot 100

#### LITERATURE

A. Oswald, 'Stanmer, Sussex', *Country Life*, 2 January 1932, fig. 4 (one of a matching pair of tables illustrated *in situ* in the banquet hall at Stanmer)

\$ 30,000-50,000

This table forms part of a suite of three of identical size and model, the other two forming a pair with matched 18th-century Italian veined white marble tops that formerly stood in the banqueting hall at Stanmer Park near Brighton, built in the 1720s by the French architect Nicolas Dubois for the landowner and politician Henry Pelham (d.1725). The house was inherited in 1737 by his nephew Thomas Pelham, also a prominent Whig politician, and the tables were likely commissioned at the time of his marriage to Anna Meinhardt Frankland in 1754. The blind gothic-style fretwork is an archetypal ornamental motif of the 1750s and appears in a design for a sideboard table in plate XXXIX of Thomas Chippendale's *Director*, published the same year.

The pair of tables was sold along with much of the contents of Stanmer Park at Sotheby's London, 30 June 1950, lot 152, and then passed into the collection of Humphrey Whitbread, sold Christie's London 5 April 2001, lot 330. The Hyde Park table however was not part of the Stanmer Park sale and is first recorded with the Wiltshire antiques dealer Rupert Gentle, who sold it to Vernay & Jussel in New York. It is possible the table may have been retained by the 9th Earl of Chichester (b.1944), who in 1966 acquired Little Durnford Manor in Wiltshire, and may have then sold to the piece to Gentle. The table was subsequently acquired by Mr and Mrs Charles Engelhard Jr. for their Georgian Revival estate Cragwood in northern New Jersey, with interiors created by the firm Parish Hadley. Charles Engelhard (d.1971) was a industrialist and thoroughbred horse racer whose wife Jane, née Mary Jane Reiss (1917-2004) and widow of the German banker Fritz Mannheimer, was a notable socialite and philanthropist who served on the boards of the Metropolitan Museum and Morgan Library in New York.

A paint analysis reveals the table was originally decorated with a Prussian blue oil paint over a very thin grey undercoat, of which original traces remain. It was then painted twice in off-white, and sometime in the mid-20th century the white was stripped and the table repainted in blue, and then in the present black scheme undertaken by Parish Hadley for Mrs Engelhard. The pair formerly in the Whitbread Collection had been overpainted in grey and cream by the time it was sold in 2001.



Stanmer Park, Sussex, From O.P. Neale, *Views of the Seats of Noblemen, Gentlemen, in England, Wales, Scotland and Ireland*, 1829



The Banquet Hall at Stanmer Park, photographed in 1932







□ 43

**A SCARLET AND GILT JAPANNED QUARTER CHIMING TABLE CLOCK BY JAMES DE BAUFRE, LONDON, THE MOVEMENT CIRCA 1730, THE CASE CIRCA 1770**

7½-inch dial with mask and scroll spandrels, matted centre with mock pendulum and date apertures, strike/silent lever at III, signed on a boss in the arch James Debaufre, London, the three train fusee movement with later conversion to anchor escapement, striking on a bell and quarter chiming on a nest of six bells, the backplate engraved with a trumpeting herald and birds amidst foliate scrolls, the associated and later case with bell top and flambeau finials above term corner mounts, the whole decorated in gilt with trellis, flowers and leaves on a scarlet ground height 27 in.; 68.5 cm

**PROVENANCE**

Sotheby's Parke Bernet, New York, 9 February 1980, lot 30  
Christie's New York, 18th October 2005, Lot 367

The maker is possibly James Debaufre, recorded as a watchmaker working at Church Street, St. Anne's, London, from 1713-1750.

**\$ 8,000-12,000**



ALTERNATE VIEW

□ 44

**A PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS, CIRCA 1765**

*en suite* with the following lot; with later castors  
height 39 in; width 28 in.; depth 27 in.; 99 cm; 71 cm; 68.5 cm

**PROVENANCE**

Sotheby's New York, 16 April 1993, lots 469 and 470  
Property from the Hascoe Family Collection, Sotheby's New York, 23 January 2011, lot 389

**\$ 8,000-12,000**





□ 45

**A PAIR OF GEORGE III MAHOGANY  
LIBRARY ARMCHAIRS, CIRCA 1765**

*en suite* with the preceding lot; with later castors  
height 39 in.; width 28 in.; depth 27 in.; 99 cm; 71 cm; 68.5 cm

**PROVENANCE**

Sotheby's New York, 16 April 1993, lots 469 and 470  
Property from the Hascoe Family Collection, Sotheby's New  
York, 23 January 2011, lot 389

**\$ 8,000-12,000**



46

**A GEORGE II GREEN-PAINTED MIRROR,  
CIRCA 1755**

previously but not originally gilded, the gilding now removed  
to reveal traces of an earlier painted surface; replacements  
to central carved elements in cresting and apron; the reverse  
bearing a paper label *Artists' Colourmen, Paper Hangers,  
ABRAHAM GRACE & SONS, CARVERS AND GILDERS, PRINT  
SELLERS; Dealers in Ancient and Modern Paintings & Drawings,  
Antique China, &c. &c. 5 & 7 WESTGATE, WAKEFIELD. N.B.-Oil  
Paintings cleaned, lined, and restored, with skill.*  
height 63 in.; width 34 in.; 160 cm; 86.5 cm

**PROVENANCE**

Possibly supplied to Sir Rowland Winn, 4th Bt. (1706-1765) for  
Nostell Priory, Wakefield, Yorkshire, or acquired at a later date  
Thence by descent to Charles Winn, 6th Baron St Oswald  
(b.1959) at Nostell Priory  
Christie's London, 14 June 2001, lot 48

Stylistically this mirror pre-dates the celebrated Robert Adam  
interiors and Thomas Chippendale furniture commissioned  
by Sir Rowland Winn, 5th Baronet, following his inheritance  
of Nostell Priory in 1765. It may well have formed part of the  
original furnishing campaign of the 1750s by the architect  
James Paine (1717-1789), who built the house for Winn's  
father the 4th Baronet from the mid 1730s in the Palladian  
style and also provided designs for interiors in the French  
*genre pittoresque* manner. A mirror of identical model, most  
likely a pair to the offered lot, was sold Doyle New York, 14  
October 2015, lot 377; this had also been dry-stripped to  
reveal a white surface with faint traces of green paint.

**\$ 20,000-30,000**



Nostell Priory, Yorkshire, from Morris's *Country Seats of Noblemen  
and Gentlemen*, 1880







47



□ 47

**A PAIR OF GEORGE III 'GOTHICK' MAHOGANY SIDE CHAIRS, CIRCA 1765**

height 37½ in.; width 22 in.; depth 22½ in.  
95.5 cm; 56 cm; 57 cm

**PROVENANCE**

Sotheby's New York, 30 April - 1 May 2003, lot 741

**\$ 4,000-6,000**

□ 48

**A GEORGE III MAHOGANY SIDE TABLE, CIRCA 1765, THE ASSOCIATED SPECIMEN MARBLE TOP LATE 18TH/EARLY 19TH CENTURY**

previously with a wooden top  
height 32 in.; width 36 in.; depth 20½ in.  
81.5 cm; 91.5 cm; 50 cm

**PROVENANCE**

Freeman's Philadelphia, 4 May 2010, lot 71

**\$ 7,000-10,000**



48

□ 49

**A GEORGE III MAHOGANY, GONCALO ALVES AND SATINWOOD-INLAID COMMODE, ATTRIBUTED TO HENRY HILL OF MARLBOROUGH, CIRCA 1770**

the serpentine front with a brushing slide above three drawers with tulipwood crossbanding  
34½ in.; width 49 in.; depth 23½ in.  
87.5 cm; 124.5 cm; 60 cm

**PROVENANCE**

Doyle New York, 25 October 2000, lot 335

The three-drawer serpentine front form, highly distinctive shaped apron and lozenge parquetry top are all characteristics shared by a group of similar commodes that has been attributed to the workshop of Henry Hill of Marlborough (d.1778), one of the most important regional cabinetmaking workshops operating in England during the mid-Georgian period (see Lucy Wood, *The Lady Lever Art Gallery, Catalogue of Commodes*, London 1994, pp.64-73). Recorded from c.1740 as a cabinetmaker, coach-maker and representative of the Sun Insurance Company, Hill appears to have worked primarily for the prosperous Wiltshire gentry and fulfilled commissions for Arabella Calley of Burderop Park, the 9th Duke of Somerset at Maiden Bradley, John Ivory Talbot of Lacock Abbey and Paul Methuen at Corsham Court. Hill also supplied commodes and wardrobes to the London house of Sir John Delaval.

• **\$ 15,000-25,000**



77





□ 50

**A NEAR PAIR OF GEORGE III MAHOGANY  
SMALL COMMODOES, CIRCA 1770**

slight differences in construction  
height 36 in.; width 33¾ in.; depth 21¼ in.  
91.5 cm; 86 cm; 54 cm

**PROVENANCE**

Marjorie S. Fisher, Palm Beach  
Sotheby's New York, 9 June 2017, lot 180

These commodes are unusual with their bombé outline and tall, narrow form with four tiers of drawers. Their serpentine façades, distinctive shaped aprons and highly figured mahogany veneers relate them to the oeuvre of the Wiltshire cabinetmaker Henry Hill of Marlborough.

**\$ 8,000-12,000**



51

**A PAIR OF GEORGE II STYLE GILTWOOD  
PIER MIRRORS, IN THE MANNER OF  
THOMAS JOHNSON, 19TH CENTURY**

height 70 in.; width 29 in.; 178 cm; 74 cm

**PROVENANCE**

Christies New York, 7 June 2013, lot 284

**\$ 20,000-30,000**







□ 52

#### ATTRIBUTED TO DANIEL QUIGLEY

*Scamp, the 3rd Duke of Devonshire's Racehorse with Jockey*

oil on canvas  
 canvas: 33 by 45½ in.; 84 by 115.5 cm  
 framed: 41¼ by 53½ in.; 104.5 by 136 cm

#### PROVENANCE

Bonhams, London, 10 December 2003, lot 29  
 (attributed to John Wootton)

\$ 10,000-15,000



53

#### JOHN E. FERNELEY

British, 1782 - 1860

*The Honorable Richard Curzon On a Bay Hunter*

signed, inscribed, and dated *J. Ferneley/Melton Mowbray/1819* (lower left)

oil on canvas  
 canvas: 33⅞ by 41¼ in.; framed: 39 by 47 in.

#### PROVENANCE

The Rt. Hon. Earl Howe, P.C., C.B.E., 5th Earl, Penn House, Amersham, Buckinghamshire, great-grandson of the sitter Daniel H. Farr Co., Inc., New York  
 M. Knoedler & Co. Inc., New York  
 Mr Clendenin J. Ryan, New York (sale, Parke-Bernet Galleries, Inc, New York, 19 January 1940, lot 206, illustrated as Richard William Penn, 1st Earl Howe, on a bay Hunter)  
 Sotheby's New York, Sporting and Marine Paintings and Sculpture, 4 June 1993, lot 26

#### LITERATURE

Major Guy Paget, *The Melton Mowbary of John Ferneley*, Leicester, 1931, no. 107, p. 130, as *Honourable F. Curzon*  
*The Field*, 2 December 1993, p. 1439  
*Connoisseur*, December 1934, p. 396

Richard William Penn Curzon-Howe, G.C.H., D.C.L., D.L., Earl Howe of Langar, Nottinghamshire, Viscount Curzon and Baron Curzon of Penn House (1796-1870), was the second son of Sophia Charlotte, Baroness Howe (eldest daughter of the celebrated Admiral Howe), and of the Hon. Penn Assheton Curzon, eldest son of the 1st Viscount Curzon. He was born at Gepsall Park, Leicestershire.

He was educated at Eton from 1808 to 1813. On 20 March 1820, he married Lady Harriet Georgina Brundenall, second daughter of Robert, 6th Earl of Cardigan, who died in 1836. On 21 March 1820, he succeeded his parental grandfather in the Viscounty and Barony of Curzon; he assumed the name of Howe and was created Earl Howe on the 15 July 1821. He succeeded his mother on her death, 3 December 1835, in the Barony of Howe. In the same year he was appointed Lord Chamberlain to Queen Adelaide. He remarried on 9 October 1845 to Anne, second daughter of Admiral Sir John Gore, K.C.B., who survived him.

\$ 40,000-60,000







54

# DEAN WOLSTENHOLME THE ELDER

British, 1757 - 1837

*The Essex Hunt, 1831; The Start of the Hunt at Matching Green; Full Cry from Leading Roothing to High Easter; Gone to Ground at Man Wood with a view of Hatfield Broad Oak beyond; The Kill from Dunnon High Wood at Easton Lodge, the seat of the Right. Hon. Lord Maynard (set of 4)*

oil on canvas

canvas: 19 by 26 in.; 48.3 by 66 cm (each)

framed: 24 $\frac{7}{8}$  by 31 $\frac{3}{4}$  in.; 63.5 by 80.6 cm (each)

## PROVENANCE

Virginia Museum of Fine Arts

Christie's London, Sporting Art, 19 May 2006, lot 6

The Essex Hunt was founded in 1785 by Messrs. J. & D. Rounding. When they retired as Masters in 1805, new boundaries were constituted and H. J. Conyers was

appointed Master of the hunt. Conyers devoted over 40 years to the hunt and was a dependable patron of the English animal painter Dean Wolstenholme Sr.. The present set of four paintings is an autograph replica of a set originally commissioned by Mr. Thomas Hodgson who is recognizable amongst the figures depicted together with his brothers, John and the Reverend Henry, rector of Debden. Conyers, the Reverend J. Arkwright (on the grey), Lord Petre and Mr. Beale Colvin of Pishobury are also identifiable.

The set was also engraved in 1831 by Dean Wolstenholme Jr (1798-1883) and several versions exist by both father and son. The Essex Hunt was particularly fashionable in the 19th century given its close proximity to London; then, as now, it lay across Essex about 35 miles, north to south, and 21 miles in breadth from east to west.

\$ 25,000-35,000







55

**A GEORGE III GILTWOOD MIRROR, IN THE MANNER OF WILLIAM AND JOHN LINNELL, CIRCA 1770**

height 80½ in.; width 41 in.; 204.5 cm; 104 cm

\$ 20,000-40,000

56

**A GEORGE III GILTWOOD CONSOLE TABLE, CIRCA 1765**

with later yellow breccia marble top; back rail bearing a printed label *Cowley & Co Depository Oxford Number 166* and a further label *A311 / A. & N. Aux C S L*  
height 32 in.; width 59 in.; depth 24 in.; 81.5 cm; 150 cm; 61 cm

**PROVENANCE**

Possibly commissioned by Sir Lawrence Dundas, 1st Baronet (1710-81), for Moor Park, Hertfordshire, and sold with the house to Robert Grosvenor, 1st Baron Ebury (1801-93) Robert Grosvenor, 2nd Baron Ebury (1834-1918) at Moor Park Partridge Fine Arts, London  
Private Collection, Greenwich, Connecticut  
Christie's New York, 24 October 2017, lot 61

This table was formerly in the collection of Robert Grosvenor, 1st Baron Ebury (1801-93) at Moor Park, Hertfordshire where it appears in a photograph of 1910 (Historic England, BB81/1439). Lord Ebury inherited Moor Park from his father Robert Grosvenor, 2nd Earl Grosvenor, later 1st Marquess of Westminster (1767-1845), who had purchased the house with much of its interior contents in 1828. The current house at Moor Park was built by the 1st Duke of Monmouth in the late 17th century and significantly altered by subsequent owners in the first half of the 18th century by the architects

James Thornhill and Matthew Brettingham, with a park by Capability Brown added. In 1762 the estate was acquired by the Scottish businessman and landowner Sir Lawrence Dundas, 1st Baronet (c.1710-1781), one of the wealthiest men in Georgian Britain, and just as with his London townhouse in 19 Arlington Street Dundas engaged the architect Robert Adam to refurbish the interiors.

It is conceivable the present table could have formed part of the furniture commissioned by Adam for Dundas at Moor Park. Its demilune form with fluted frieze, scroll legs joined by floral garlands and guilloche-carved stretchers are characteristic of the early neoclassical style of the 1760s espoused by Adam and share stylistic affinities with the celebrated suite of carved giltwood seat furniture designed by Robert Adam for the Banqueting Hall at Moor Park in 1764 that was sold with the house after Dundas's death to Thomas Routes of the East India Company in 1784 and then to the M.P. for Dorchester Robert Williams in 1801 before its acquisition by the 1st Baron Ebury. The Baron's son in turn sold Moor Park with most of its furniture to Lord Leverhulme in 1919, but the present table has not figured in any sales of Ebury, Grosvenor or Leverhulme property, and its subsequent history remains unknown until its re-appearance on the art market at the end of the 20th century.

\$ 30,000-50,000





□ 57

**A GEORGE III MAHOGANY CHEST-OF-DRAWERS, CIRCA 1765, ATTRIBUTED TO THOMAS CHIPPENDALE**

with a fitted dressing drawer, reverse with label for PURSER'S DEPOSITORY / WARING (in manuscript) / SOUTHPORT

height 35 in.; width 48 in.; depth 25½ in.  
88.9 cm; 121.9 cm; 64.8 cm

**\$ 8,000-12,000**







58

□ 58

**A LATE GEORGE III GILT AND PATINATED  
BRONZE AND WHITE MARBLE INKSTAND,  
RETAILED BY THE THOMAS WEEKS  
MUSEUM, LONDON, CIRCA 1800**

height 6 in.; width 5½ in.; 15.2 cm; 14 cm

\$ 1,500-2,500

59

**A GEORGE III LACQUERED BRASS-  
MOUNTED SATINWOOD, SABICU AND  
TULIPWOOD CROSS-BANDED SECRETAIRE  
BOOKCASE ATTRIBUTED TO GEORGE  
SIMSON AND RETAILED BY THOMAS  
WEEKS, CIRCA 1800**

the crest with a clock with enamelled dial signed *WEEKS MUSEUM TITCHBORNE STREET*; the lower section with a secretaire drawer opening to an interior arrangement of drawers and a leather writing surface above a second drawer fitted with a dressing mirror and covered compartments; the two-door cupboard below originally fitted with a barrel organ movement; feet replaced  
height 92½ in.; width 39 in.; depth 23½ in.  
height 235 cm; width 99 cm; depth 60 cm

**PROVENANCE**

Linden Hall, Longhorsley, Northumberland  
The Property of Miss A. P. Adamson, Linden Hall; Barnard, Thorpe & Partners, 23 May 1963, lot 1056, pl. VII  
Beckwith & Son, Old Cross, Hertford  
John Allnot Esq  
Sotheby's London, 23 May 1980, lot 244  
Mallett, London  
Christie's New York, 18 October 2017, lot 601



In 1797 the 'perfumer and Machinest' Thomas Weeks leased a space at 3-4 Titchborne Street, off the north end of Haymarket behind what is now Piccadilly Circus, to create a museum of mechanical objects in a similar spirit to the goldsmith and inventor James Cox's Spring Gardens Museum of automata, clocks and jewellery of twenty years earlier. The *Picture of London for 1802* provides a preliminary description of the gallery prior to the official opening: 'The grand room, which is 107 feet long, and 30 feet high, is covered entirely with blue satin, and contains a variety of figures, which exhibit the effects of mechanism in an astonishing manner. The architecture is by Wyatt; the painting on the ceiling is by Rebecca and Singleton.' Among the exhibited objects were 'two temples...nearly seven feet high, supported by sixteen elephants, embellished with seventeen hundred pieces of jewellery' as well as mechanical models of a bird of paradise and a tarantula spider.

The collection also included at least seventeen secretaire cabinets of identical or almost identical model incorporating clocks and automatic barrel organs, said to be inspired by the museum building's façade. The only recorded surviving example to retain its original organ is in the collection of Lord Barnard at Raby Castle, County Durham, commissioned by Lady Catherine Margaret Powlett, 3rd Countess of Darlington in 1800. The cabinets all share the same distinct form and have been attributed to the London cabinetmaker George Simson, based on their design similarity to a labelled cabinet with comparable satinwood-bordered sabicu veneers (illustrated Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture*, Leeds 1996, p. 422 fig. 840). Simson was recorded at 19 St Paul's Church Yard from 1787 and traded until 1840, and was one of the subscribers to Sheraton's *Cabinet-maker and upholsterer's drawing-book*.

A Weeks Cabinet is in the collection of Temple Newsam House, Leeds (see Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds 1978, Vol. I no. 39 pp.55-58), and another from the Ashton-Smith collection is illustrated in Ralph Edwards, *The Dictionary of English Furniture*, Woodbridge 1954, Vol. I, p. 198 fig. 171. Other examples that have appeared on the market include Sotheby's New York, 19-20 April 2001, lot 545; Christie's London 27 November 2003, lot 125, and Bonham's London 3 June 2015, lot 181.

● \$ 30,000-50,000



59







□ 60

**A PAIR OF GEORGE III GILT BRONZE  
THREE-LIGHT CANDELABRA IN THE  
MANNER OF MATTHEW BOULTON ,  
LATE 18TH CENTURY**

minor variations to casting  
height 15½ in.; width 12 in.; 39.5 cm; 30.5 cm

**PROVENANCE**

Christie's, London, 9 July 1998, lot 5  
William Reilly, New York  
Christie's New York, 20 April 2010, lot 33

**\$ 4,000-6,000**

□ 61

**A GEORGE III MAHOGANY SERVING TABLE,  
CIRCA 1780**

height 37 in.; width 80 in.; depth 30 in.; 94 cm; 203 cm; 76 cm

**PROVENANCE**

The Rev. William Lloyd Baker, Stouts Hill, Uley,  
Gloucestershire; thence by descent  
Sotheby's New York, 15 April 2010, lot 119

The arms on the frieze are those of Baker with the arms of  
Lloyd in pretence, and this table was likely commissioned  
around the time of the marriage of The Rev. William Lloyd  
Baker of Stouts Hill, Gloucestershire to Mary Lloyd. Mary was  
the daughter of William's uncle the Rev. John Lloyd, rector of  
Ryton, Durham, who was the grandson of William Lloyd, Bishop

of St. Asaph, Lichfield and Coventry and Worcester, and last of  
the male line. The coat of arms probably reflects Mary's status  
as heiress of the Lloyd family.

Stouts Hill was built in the Georgian 'Gothick' style  
for Timothy Gyde around 1743, probably designed by the  
architect William Halfpenny (d.1755). It was acquired by  
William Lloyd Baker in the last quarter of the 18th century.  
Baker's son Thomas would later acquire Hardwicke  
Court, Gloucestershire from Philip Yorke, the first Earl of  
Hardwicke, and commission Sir Robert Smirke to build a  
new house on the site. Members of the Lloyd-Baker family  
continued to live at Stouts Hill until 1935, when Olive Lloyd-  
Baker leased the house to a preparatory school, which  
closed in 1980.

**\$ 5,000-8,000**



62

**A REGENCY MAHOGANY FOUR-PEDESTAL  
DINING TABLE, EARLY 19TH CENTURY**

with three additional leaves and clips; the pedestals  
numbered *I*, *II*, *III* and *IV* on the underside of the top; the leaf  
locking hinges stamped *BULLOCK. TONKS / & BEDINGTON*  
*/ PATENT*

height 28½ in.; length 119 in.; total length extended 176½ in.;  
width 70¾ in.; 72.5 cm; 302.5 cm; 448.5 cm; 180 cm

**PROVENANCE**

Christie's London 7 June 2007, lot 102

Edward Bullock was a Birmingham iron-founder and hinge  
manufacturer who appears in early 1820s trade directories,  
which also list various addresses for a Geroege Tonks, Joseph  
Tonks and Thomas Tonks.

**\$ 50,000-100,000**







□ 63

**A SET OF TWELVE ENGLISH MAHOGANY DINING CHAIRS, THE ARMCHAIRS AND SIDE CHAIRS GEORGE III, CIRCA 1765, FOUR SIDE CHAIRS OF A LATER DATE**

armchairs height 36¾ in.; width 23¾ in.; depth 23½ in.  
93.5 cm; 60.5 cm; 60 cm

\$ 15,000-25,000

□ 64

**A GEORGE III MAHOGANY PARTNER'S DESK, CIRCA 1800**

height 35½ in.; width 67 in.; depth 44 in.  
90 cm; 170 cm; 112 cm

**PROVENANCE**

The Collection of Edward P. Evans, Sotheby's New York, 29 September 2011, lot 22

\$ 15,000-25,000





**AN EXTENSIVE WORCESTER 'DALHOUSIE' PATTERN-TYPE DESSERT SERVICE, CIRCA 1775**

finely painted at the centers with various landscape and river scenes, within turquoise and gilt ribbon cartouches, the deep blue rims elaborately gilt with scrolls and diaper supporting hanging garlands of fruit, interjected with insects, comprising:  
 2 large lozenge dishes, 11 3/4 in., 30 cm wide;  
 4 smaller lozenge dishes, 10 3/8 in., 26.4 cm wide;  
 4 kidney-shaped dishes, 10 1/4 in., 26 cm wide;  
 4 square-shaped dishes, 9 3/8 in., 23.7 cm wide;  
 2 lozenge-shaped tureen stands, 9 3/8 in., 23.8 cm wide;  
 and 30 dessert plates, 8 1/4 in., 21 cm. diam.,  
*crescent marks in blue. 46 pieces.*

**PROVENANCE**

Property of J.M.F. Crean, Esq., Christie's London, 20 November 1961, lot 50 (part), bought by Edwards for £2,500  
 Sotheby's London, 19 February 1991, lot 315 (part)

**LITERATURE**

E. Eerdmans, *Classic English Design and Antiques, Period Styles and Furniture, The Hyde Park Antiques Collection* (New York 2006), p. 193, part illustrated

\$ 30,000-50,000

Worcester porcelains painted in this manner with a central landscape medallion, blue and gilt borders, and sprays of fruit and flowers are traditionally associated to the 'Lord Henry Thynne' pattern. The service from which the name derives had in the 19th century belonged to the second son of the Marquis of Bath who died in 1904. The pattern proved to be very popular in the late 18th century, and many dessert sets were made with slight variations in the treatment of fruit sprays and gilt borders. Lord Henry Thynne's service had borders of fruit alternating with flying birds. A similar service closer to the present lot with hanging garlands of fruit and insects in the place of birds is associated to the Earl of Dalhousie. A portion of this service from the Collection of the 10th Earl of Dalhousie, was sold by order of a descendent at Christie's London, 3 June 1985, lots 49-60. The pattern seen on the present service is perhaps best compared to a tea cup and saucer and tea canister, with similar ribbon motif on the turquoise borders, but with differing gilding at the rims, illustrated in Spero and Sandon, *Worcester Porcelain 1751-1790, The Zorensky Collection, Woodbridge 1996*, p. 290, no. 356.

Two bottle coolers likely from the present service were sold at Sotheby's London, *The Property of T. G. Burn, (Duplicates from the Rous Lench Collection)*, 3 November 1964, lot 166.

For further reading on Worcester porcelain in these patterns see Spero and Sandon, *ibid* pp. 289-291, no. 354-357.





A GEORGE III GILTWOOD MIRROR, AFTER  
A DESIGN BY ROBERT ADAM, CIRCA 1775

the back bearing a fragmentary label  
height 105 in.; width 50 in.; 267 cm; 127 cm

PROVENANCE

Christie's New York, 22 April 1999, lot 85

This mirror of impressive scale likely formed part of a larger wall panel scheme. It is based on a design for a pier glass appearing in plate VIII of Vol. I of *The Works in Architecture of Robert and James Adam* (1773). The Hyde Park mirror is almost a direct copy of Adam's composition, replacing the caryatids supporting the crest with acanthus scrolls and adding additional scrolled elements below along the bottom edge, whilst omitting the embellishments on the glass plate. A preparatory study in pen and final watercolour sheet of the design both survive in the collection of Robert and James Adam office drawings in the Soane Museum (SM Adam Volume 3/83 and 20/97); these are annotated *For the Study at the Adelphi* and *Glass frame for Mess<sup>rs</sup>. Adam at the Adelphi*, respectively. The Adelphi (deriving from the Greek word for 'brothers') was an ambitious property development scheme undertaken by Robert Adam and his brothers John and James on a site in central London between the Strand and the Thames, where several dozen terraced houses were constructed between 1768 and 1772, nearly bankrupting the brothers in the process.

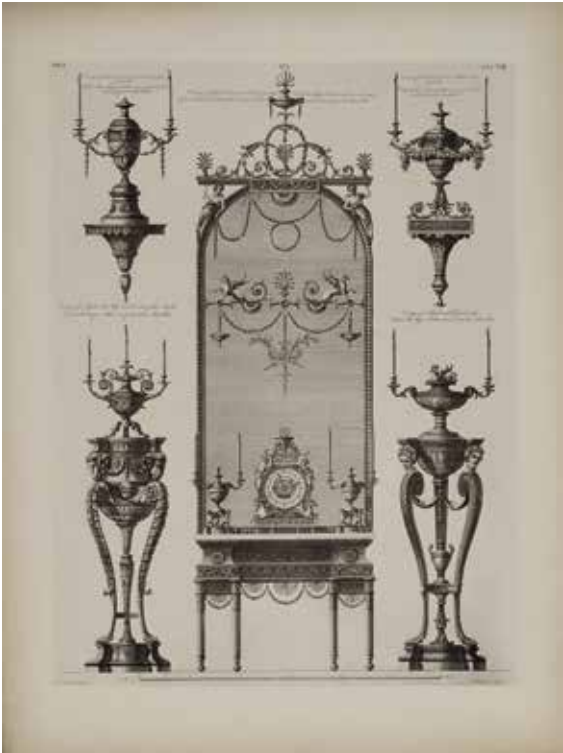
The most prestigious street within the district was the Royal Terrace, a block of eleven houses overlooking the river. The Adam office records indicate the mirror design was intended for the Study in the house at no. 4, which Robert and John Adam inhabited themselves from 1772 to 1778, after which they removed to nearby Robert Street. The property was then occupied by James Graham, a notorious late Georgian quack doctor and sexologist who fitted out the residence as a 'Temple to Health' but was compelled to vacate the premises in 1781 due to financial difficulties. The house passed through a succession of owners throughout the 19th and early 20th centuries, including Richard D'Oyly Carte, founder of the eponymous opera company, until the entire terrace was pulled down in 1936.

It is not known for certain where in the house the Study at no. 4 was located, or if the mirror design was ever executed, though in the text accompanying the plates in *The Works of Architecture* Adam does state the frame was 'made for us in wood gilt'. In the absence of any other pier glasses of this model recorded to date, it remains a possibility that the offered lot was supplied to the Adam brothers for their Adelphi house, the design undergoing modifications compared to the original drawing during either its execution or its removal from the house by subsequent owners.

\$ 25,000-40,000



View of the South Front of the New Buildings Called Adelphi, engraved by B. Pastorini



The Works in Architecture of Robert and James Adam (1773), Vol. I Plate VIII





**A GEORGE III PARCEL GILT CREAM AND POLYCHROME-PAINTED PAPIER-MACHÉ AND GILTWOOD CONSOLE TABLE ATTRIBUTED TO HENRY CLAY, CIRCA 1780**

the decoration in the manner of Cipriani and Pergolesi  
height 33 in.; width 59½ in.; depth 22 in.  
84 cm; 151 cm; 56 cm

**PROVENANCE**

Christie's London, 17 November 1983, lot 97

**LITERATURE**

Patrick Broome, *The Hyde Park Collection, 1965-1990: Twenty-Fifth Anniversary Album*, Hong Kong 1989, pp. 184-185

This console appears to form part of a group that includes at least five other recorded tables of identical model and size and sharing similar or virtually identical painted and parcel gilt decoration. One pair and a single table acquired from Frank Partridge were in the collection of Arthur H. Spero, Scarsdale, New York sold Parke-Bernet Galleries, New York, 5 November 1943, lots 72, 80 and 81 (one table illustrated in a photograph of Spero's dining room in *Town and Country*, 15 December 1930). Another pair was with the dealer C. J. Charles (Charles Joel Duveen, brother of Joseph Duveen, who traded under the name Charles of London), and later in the collections of Mrs John Rovensky, New York (sold Parke-Bernet Galleries, 15-19 January 1957, lots 968 and 969) and subsequently Walter P. Chrysler, Jr. (sold Parke-Bernet Galleries, 6-7 May 1960, lots 507 and 508) (Fig. 1). One table from the latter pair is illustrated in Herbert Cescinsky, *English Furniture of the Eighteenth Century*, London 1911, Vol. III p. 35 fig. 22 and in F. Lewis Hinckley, *Hepplewhite, Sheraton & Regency Furniture*, New York 1987, p. 185, plate 151. The central oval on the top depicts a standing male figure holding a globe and a goat, said to represent the Tropic of Capricorn, and its pair is described as painted

with a female figure accompanied by a crab symbolising the Tropic of Cancer. Interestingly, the Hyde Park Console is decorated with a comparable medallion of a standing male figure holding a globe with a goat at his feet, dressed in an Levantine cap and heavy clothing and adjacent to an open fire, suggesting he could also be intended as an allegorical figure of Winter in addition to personifying the Tropic of Capricorn.

Comparable arabesque decoration on a cream and parcel gilt ground, including oval medallions of classical female figures standing in landscape backgrounds, also appears on a *bonheur-du-jour* formerly in the collection of the Dukes of Portland (Fig. 2) (sold Christie's London 22 April 2004, lot 100). Like the tables, the *bonheur-du-jour* also incorporates an anthemion border on a dark ground, a motif that occurs frequently on work by the Birmingham and Covent Garden japanner Henry Clay, including a Pembroke table supplied to the Adam-designed Etruscan Dressing Room at Osterley Park, Middlesex and a corner cupboard formerly at Shrubland Hall, Suffolk and now in the Victoria & Albert Museum. Henry Clay (fl.1772-1812) patented a formula in 1772 for 'new Improved Paper-ware', essentially a form of *papier-mâché*, that he used to produce painted and lacquered trays, boxes, panels for doors, carriages and sedan chairs and table tops. Based at 18 King Street in Covent Garden, Clay described himself as 'Japanner in Ordinary to His Majesty and His Royal Highness the Prince of Wales' and enjoyed great financial success, and in addition to the Royal Household his client list included Horace Walpole, the Dukes of Bedford and Northumberland and Nathaniel Curzon at Kedleston Hall (see Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds 1996, p.22).

Conservation work carried out on the Hyde Park Table in 2001 by Arlington Conservation, London, revealed that the demilune top and frieze of the Hyde Park table are constructed with papier-maché panels fixed to the carcase, strongly suggesting the hand of Henry Clay,

and technical examination of the other five tables and *bonheur-du-jour* would be needed to determine if these works are also constructed using papier-maché panels and could all emanate from the same workshop, possibly as part of a single commission. Interestingly, Clay is now believed to have produced at least six demilune tables decorated on 'baked paper' with Italian views and classical scenes for the Earl of Bristol in 1792 (Yvonne Jones, 'A Recent Discovery of Two Papier-Maché Pier Tables by Henry Clay,' *FHS Newsletter*, May 2006).

The trailing husks, arabesque scrolls, anthemion frieze, winged harpies and circular reserves of putti representing Jupiter and Juno all form part of the standard 'Etruscan' ornamental repertory popularised by the fashionable neoclassical architect Robert Adam (1728-1792), and parallels the painted and stucco wall and ceiling decoration of his interiors carried out by the Italian artists Michelangelo Pergolesi and Giovanni Battista Cipriani. Pergolesi arrived in England in 1760 following Adam's return from his Continental Tour in 1754-58, and he executed the plasterwork for several of Adam's most important decorative commissions, notably the Duke of Northumberland's Long Gallery at Syon House in the mid-1760s. Many of Pergolesi's designs were published between 1777 and 1792 in a series of engravings described as 'a great variety of Original Designs of Vases, Figures, Medallions, Friezes, Pilasters, Panels (sic) and other ornaments, in the etruscan grotesque style'. The Florentine painter Cipriani (1727-1785) emigrated to England at the behest of the architect Sir William Chambers in 1755 and specialised in decorating interiors and furniture with classical and allegorical scenes and providing drawings for publishers that were widely disseminated through engravings produced by his friend and fellow Italian expatriate Francesco Bartolozzi (d.1815). Cipriani worked with both Chambers and Adam and was a founder member of the Royal Academy in 1768.

**\$ 30,000-50,000**



Fig. 1 Related Table, one of a pair, formerly Mrs. John Rovensky and Walter P. Chrysler Jr. Collections



Fig. 2 Bonheur-du-Jour, formerly Dukes of Portland Collection





**A GEORGE III CREAM AND POLYCHROME-PAINTED PARCEL-GILT PEMBROKE TABLE ATTRIBUTED TO GEORGE BROOKSHAW, CIRCA 1785-88**

with applied oval coloured aquatints within borders of painted flowering vines  
height 28⅓ in.; width 20 in.; width extended 39¼ in.; depth 27 in.; 72 cm; 51 cm; 100 cm; 69 cm

**PROVENANCE**

Supplied to James Beal Bonnell, possibly for Upton House, Essex, circa 1782-88, or Pelling Place, Old Windsor, Berkshire after 1788  
By descent until circa 1950  
H. Blairman & Sons Ltd., June 1960, exhibited at the Antique Dealer's Fair, Grosvenor House, London  
Dr & Mrs Jules C. Stein, Los Angeles  
Christie's New York, 19 April 1986, lot 139  
Heritage Auctions, Dallas, Texas 26 May 2010

**EXHIBITED**

London, C.I.N.O.A., Victoria & Albert Museum, 1962, cat. no. 124  
On loan to Bolling Hall Museum, Bradford, 1964

**LITERATURE**

Patrick Broome, *The Hyde Park Collection, 1965-1990: Twenty-Fifth Anniversary Album*, Hong Kong 1989, pp. 188-189  
Emily Eerdmans, *Classic English Design and Antiques: Period Styles and Furniture, The Hyde Park Antiques Collection*, New York 2006, p. 197

**\$ 15,000-20,000**

This rare table forms part of a celebrated painted and parcel gilt suite of furniture decorated with hand-coloured engravings by Bartolozzi after Angelica Kaufmann, comprising eight open armchairs, a settee, a pair of fire screens and a pair of torcheres (the chairs and settee illustrated in Ralph Edwards, *The Shorter Dictionary of English Furniture*, London 1964, p. 159, fig. 165, and Clifford Musgrave, *Adam and Hepplewhite Furniture*, 1966, p. 196, no. 72 and p. 198, no. 88 and fig. 88). It was acquired by James Beal Bonnell, who on the death of his father James Bonnell, Lord of Purleigh Manor, in 1774 inherited Upton House in Essex, and in 1788 removed to Pelling Place in Old Windsor, a cottage acquired by his father that was enlarged to create a 14-room villa 'with a bold view of Windsor Castle and the picturesque Scenery in its Vicinity' along with twenty acres of pleasure grounds (William Angus, *The Seats of the Nobility and Gentry in Great Britain and Wales in a Collection of Select Views*, London 1787, pl. 51). According to family tradition the suite was used by the Royal Family on an informal visits to the villa in 1797, with Queen Charlotte and her daughters breakfasting on the sofa, and King George scratching the engraved medallion with the buttons of his coat (E. T. Joy, 'The Upton House Suite of Adam Painted Furniture', *The Connoisseur*, June 1960, p.29).

A handwritten catalogue of the Pelling Place collection written in August 1852 by Bonnell's half sister Mary Anne Harvey Bonnell lists a chimney piece with frieze panels by Angelica Kauffman supplied by the London cabinetmaker George Brookshaw (sold Sotheby's London, 7 July 2000, lot 81), and he is likely to have created the furniture *en suite*. Relatively little is known about the career of the *Peintre Ebéniste* Brookshaw (c.1751-1823), who is recorded at 48 Great Marlborough Street from 1783-1788 and worked for the Prince Regent at Carlton House, where in 1783 he supplied 'an elegant commode highly finished with a basket of flowers painted in the front of the body and sprays of jasmine all over the top, and ditto on the front, the body with carved and gilt mouldings and legs'. He appears to have specialised in painted furniture and would later cease his furniture making activity and become exclusively a botanical illustrator (see Lucy Wood, 'George Brookshaw: The Case of the Vanishing Cabinet-Maker,' *Apollo*, May and June 1991).



Pelling Place, Berkshire, From W. Angus, *The Seats of the Nobility and Gentry in Great Britain and Wales*, 1787





**A REGENCY MAHOGANY AND EBONISED  
CARLTON HOUSE DESK, CIRCA 1805**

drawers stamped *W. PRIEST 1 & 2 TUDOR ST BLACKFRIARS*,  
with Bramah type locks, the sides of the top with two brass  
inlaid grooves and sliding lacquered brass double branch  
candle arms  
height 41½ in.; width 61½ in.; depth 34 in.  
105.5 cm; 156 cm; 86.5 cm

**PROVENANCE**

Doyle New York, 7 May 1986, lot 679

**LITERATURE**

Patrick Broome, *The Hyde Park Collection, 1965-1990: Twenty-Fifth Anniversary Album*, Hong Kong 1989, pp. 236-237  
Christopher Gilbert, *Marked London Furniture 1700-1840*, Leeds 1996, p. 381 fig. 747

**\$ 15,000-25,000**

Writing tables with a horseshoe-shaped superstructure of drawers and cupboards are traditionally referred to as Carlton House desks, named after the London residence of the Prince of Wales, as explained by Rudolph Ackermann in *Repository of Arts* 'from having been first made for the august personage whose correct taste has so classically embellished that beautiful palace'. It appears a table of the form, in satinwood with silver handles, was indeed supplied to the Prince of Wales by the cabinetmaker John Kerr in 1790. This is now in a private collection, but a rosewood desk of similar design to the Hyde Park example but with a single tier superstructure does remain in the Royal Collection, likely a desk first recorded in the King's Bedroom at Carlton House in 1826 (RCIN 249; see Hugh Roberts, 'The First Carlton House Table?', *Furniture History* 1995, pp. 124-128). The first written reference to a 'Carlton House Table' appears in the firm Gillow's Cost Books in 1796.

William Priest appears to have been a retailer of antique and second-hand furniture in London during the early and mid-Victorian period. In 1837 he opened a warehouse at nos.17 and 24 Water Street, Blackfriars, and also kept premises at 23 Great Charlotte Street. The firm later moved to nos. 1 and 2 Tudor Street in Blackfriars. In addition to stamping pieces with the both the Water and Tudor Street addresses, Priest also utilised the label *W. PRIESTS. / Office & Library Furniture Warehouse, / 17 & 24 Water Street Blackfriars, / Leading to the Temple / OFFICE, LIBRARY & COUNTING HOUSE / furniture & fittings of all descriptions. / HOUSES FURNISHED ON LOW TERMS. / Sales by Auction. Funerals & Appraisements.*





**A LATE GEORGE III SATINWOOD  
AND SABICU-INLAID SECRETAIRE  
BOOKCASE, IN THE MANNER OF GEORGE  
HEPPLEWHITE, CIRCA 1790**

height 95¾ in.; width 43¾ in.; depth 21 in.  
238 cm; 1010 cm; 53.5 cm

**PROVENANCE**

Gill & Reigate, London before 1908  
Mr & Mrs Robert Magowan, San Francisco, by whom gifted  
to the Fine Arts Museums of San Francisco, 1981  
Christie's New York, 29-30 November 2012, lot 212

**LITERATURE**

Patrick Broome, *The Hyde Park Collection, 1965-1990: Twenty-Fifth Anniversary Album*, Hong Kong 1989, pp. 202-203  
Percy Macquoid, *A History of English Furniture, Vol. IV The Age of Satinwood*, London 1908, p. 200 fig. 182

\$ 30,000-50,000



ALTERNATE VIEW

The form of this handsome piece relates to designs for a 'secretary and bookcase' that appear as plates 43 and 44 of the *Cabinet-maker and Upholsterer's Guide* by George Hepplewhite (d.1786), published posthumously by his widow Alice in three editions in 1788, 1789 and 1794. It is illustrated in Percy Macquoid's seminal *History of English Furniture*, described as both a 'a china-cupboard or bookcase' and 'a satin-wood cabinet and escritoire' and 'probably by Hepplewhite'. At the time of publication, the work was with the London dealers Gill & Reigate, founded in 1898 and trading at 85 Oxford Street by 1901 as 'Dealers in Antique & Modern Furniture, Artistic Decorators and Upholsterers', and their clients included King George V. The business later relocated to Arlington House, Arlington Street and closed in 1958.



Lot 70 illustrated in Percy Macquoid, *A History of English Furniture, Vol IV The Age of Satinwood* (1908)





**A GEORGE III SATINWOOD, SYCAMORE  
ROSEWOOD BANDED AND MARQUETRY  
BEDSIDE CUPBOARD, CIRCA 1775**

with label to underside X608  
height 31 ½ in.; width 22 ½ in.; depth 17 ½ in.  
80 cm; 57 cm; 44.5 cm

**PROVENANCE**

Frank Partridge, London  
William Hesketh Lever, 1st Viscount Leverhulme (1851-1925),  
Thornton Manor, Cheshire and the Hill, Hampstead, sold  
Knight, Frank & Rutley, London, 10-11 June 1926  
Christie's London, 11 November 1999, lot 158

**LITERATURE**

Emily Eerdmans, *Classic English Design and Antiques: Period  
Styles and Furniture, The Hyde Park Antiques Collection*, New  
York 2006, p. 197  
Lucy Wood, *The Lady Lever Art Gallery Catalogue of  
Commodes*, London 1994, pp. 328-29

The elegant design of this bedside cupboard or commode  
can be related to a design published by Thomas Sheraton  
in his *Cabinet-Maker's and Upholsterer's Drawing Book*, of  
1793, pl. XLIII. Similarities to the work of John Linnell can  
also be drawn owing to a closely related piece attributed to  
this renowned maker in the Taffeta Bedroom of Osterley  
Park, Middlesex.  
Formerly in the collection of 1st Viscount Leverhulme,  
this small commode would have formed part of the extensive  
collection of neo-classically inspired marquetry furniture  
that furnished Lord Lever's homes, much of which now  
resides in The Lady Lever Art Gallery and recorded by Lucy  
Wood in her extensive review of the collection, *Catalogue of  
Commodes*, London 1994. The English industrialist, peer and  
philanthropist William Hesketh Lever was born in Lancashire  
and with his younger brother James founded Lever Brothers  
Soap Manufacturers, which later became the multinational  
Unilever. He was an important collector of British Art  
and English furniture from the Adam period in particular,  
believing it to be of equal if not superior artistic merit to  
French work of the same era that was actively acquired by  
his contemporaries.

• \$ 8,000-12,000



**A GEORGE III SATINWOOD, ROSEWOOD  
AND MARQUETRY COMMODE, CIRCA 1790,  
IN THE MANNER OF MAYHEW AND INCE**

height 34¼ in.; width 54 in.; depth 21¼ in.  
87 cm; 137 cm; 54 cm

**PROVENANCE**

George D. Widener, Jr.  
The Estate of Diana Kendall, Christie's New York, 14-15  
October 1994, lot 533  
Christie's New York, 15 April 2005, lot 226  
Property from a Californian Collection, Christie's New York,  
23 November 2010, lot 338

The form of this commode is based on a design found in  
Robert and James Adam's *Works in Architecture*, 1777,  
pl. VIII from vol. II, for a commode for the Countess of  
Derby's Dressing Room; the form was later illustrated in A.  
Hepplewhite & Co's *Cabinet-Maker and Upholsterer's Guide*,  
1788, pl. 78, where its use is described as 'adapted for a  
drawing-room: within are shelves which answer the use of  
a closet or cupboard. It may have one principal door in the  
front, or one at each end...and being used in principal rooms,  
require considerable elegance, the panels may be of satin  
wood, plain, or inlaid; the top and also the border round the  
front, should be inlaid.'

The use of fine satinwood, together with laurel leaf  
marquetry wreaths, husk pendants suspended from  
flowerheads and ebonized borders are decorative motifs  
found in the work of the London firm of John Mayhew and

William Ince, whose partnership is described in Gilbert and  
Beard, *The Dictionary of English Furniture Makers 1660-  
1840*, 1986, pp. 589-598, as 'one of the most significant,  
probably the longest lived but, as far as identified furniture  
is concerned, the least well documented of any of the  
major London cabinetmakers of the 18<sup>th</sup> century'. The firm  
is recorded as working with the architect Robert Adam on  
several notable commissions, including Coventry House,  
Piccadilly and, Croome Court for the 6<sup>th</sup> Earl of Coventry,  
Shelburne House, Audley End, Derby House and Sherborne  
Castle. Adam's influence is seen in 'their ability to produce  
very early on furniture in the most startling advanced Neo-  
classical taste is beyond doubt...and certainly owed much  
to their early collaboration with the country's leading Neo-  
classical architects'. (Beard and Gilbert, *op. cit.*). A related  
George III inlaid satinwood commode in the manner of  
Mayhew and Ince, fitted with four drawers, the stiles similarly  
inlaid with laurel leaf pendants, with flanking cupboard doors  
and ribbon-tied foliate sprays and oval panels, was sold  
Christie's, London, May 28, 1964, lot 116.

George D. Widener, Jr. (1889-1971) was the grandson of  
P.A.B. Widener (1834-1915), the Philadelphia businessman  
ranked among the forty wealthiest Americans in history,  
whose peerless collection of Old Master Paintings, donated  
by his son Joseph in 1942, formed part of the nucleus of the  
National Gallery of Art in Washington, DC. George was the  
son of Eleanor Elkins, later Mrs Alexander Hamilton Rice, and  
George Widener, Sr. who perished on the *Titanic*.

• \$ 10,000-15,000





AN ASSEMBLED PAIR OF LATE GEORGE III MAHOGANY DWARF BOOKCASES ATTRIBUTED TO GILLOWS, CIRCA 1800

with boxwood-bordered kingwood cross-banding; the backs with painted inscription *HL*; minor difference in height and width and slight variations to construction  
height of taller 54½ in.; width of larger 26¼ in.; depth 15 in.  
138.5 cm; 61 cm; 38 cm

PROVENANCE

Christie's London, 26 September 1996, lots 136 and 137

• \$ 12,000-18,000

This type of movable bookcase or 'moving library' appears in the Gillows Cost Books in 1799, and a very similar example supplied by Gillows in c.1801 for Clonbrock, County Galway, is illustrated in Frances Collard, *Regency Furniture*, Woodbridge 1985, p. 13.



A RARE PAIR OF CHINESE EXPORT FAMILLE-ROSE 'MYTHOLOGICAL SUBJECT' PUNCH BOWLS QING DYNASTY, QIANLONG PERIOD, CIRCA 1745

清乾隆 約1775年 粉彩西洋神話圖大盃一對

each painted on the exterior with three oblong quatrefoil-shaped panels depicting Greek mythological scenes, including 'Perseus and Andromeda', 'The Fall of Phaeton', and 'The Rape of Proserpina' all flanked by puce-enameled floral sprigs, and the interior decorated in the center with a circular panel depicting 'The Triumph of Bacchus' diameter 15½ in.; 38.5 cm

PROVENANCE

One:  
Collection of Madeline Whitney Shea, Chatham  
Collection of Morris Bornstein, Ann Arbor  
Sotheby's New York, 17-18 January 2002, lot 101

The other:  
Alexander Fernandes, Lisbon  
Sotheby's Monaco, 23 June 1986, Lot 1119

\$ 40,000-60,000

The present pair represent one of the finest and most lavishly decorated Chinese porcelains made for the European market. The source prints were first identified and explored in François and Nicole Hervouët and Yves Bruneau, *La Porcelaine des Compagnies des Indes a Décor occidental*, Paris, 1986, cat. no. 13.84 a, b, c, d, pp 314-315. The four scenes on the present examples are decorated after the illustrations included in the 1732 edition of *Metamorphoses* by Roman poet Ovid (43 BCE -17 AD). The three exterior scenes, 'The Fall of Phaeton', 'Perseus and Andromeda' and 'The Rape of Proserpina' are decorated after the illustrations of Dutch printmaker Pieter Stevens van Gunst (1658-1732); and the interior scene of 'The Triumph of Bacchus' is decorated after the work of French engraver Bernard Picart (1673-1733).

A closely related example, formerly in the collection of Mr. and Mrs. Rafi Y. Mottahedeh, is illustrated in William Motley, *Hit & Myth*, Cohen & Cohen, London, 2014, cat. no. 47. Motley notes that given the extravagant decoration and cost of the commission at the time, the scenes were likely chosen with purpose. He further details that French composer Jean-Baptiste Lully (1632-1687) wrote a number of Operas based on Ovid's work, including the myths of Prosepina, Perseus and Phaeton between 1680-1683. The author further documents revival performances of Phaeton in the Palais-Royale in 1742 may have contributed to the commission of bowls of this type, possibly for an opera enthusiast in England. Motley's views are further corroborated by Scholar Thomas J. Sienkewicz in 'Ovid in China: Scenes from Ovid's *Metamorphoses* on Four 18th-Century Chinese Export Porcelain Punchbowls', *Metaforms*, vol. 22, 13 July 2022, pp. 88-109. Sienkewicz points out that Ovid's work was one of the most frequently translated into English in the late 17th and early 18th century, and establishes that particular Ovidian myths were adapted especially to the operatic stage, in addition to Lully's compositions. While many questions remain unanswered and further scholarship is needed, the present pair of examples serve as a glimpse into a unique moment in the history when the works of a Roman poet from Antiquity interacted with Chinese painters and potters in the Qianlong period by way of European engravings in the early 18th century.





A RARE CHINESE EXPORT GRISAILLE AND GILT DECORATED ‘CONCERT’ PUNCH BOWL QING DYNASTY, QIANLONG PERIOD, CIRCA 1760

清乾隆 約1760年 墨彩描金樂團圖大盃  
two sides each decorated with a panel depicting seven musicians playing various instruments *after* an anonymous British engraving, the remaining two sides each decorated with a quatrefoil panel depicting a Chinese orchestra, flanked by gourd-shaped sepia landscape cartouches, all reserved on a gilt filigree ground  
diameter 16 in.; 40.6 cm

PROVENANCE

Christie’s New York, 21 January 1999, lot 57

While music makers are a popular subject depicted on Chinese porcelains made for the Western market, this particular pattern is particularly interesting. The two main panels depict Western musicians playing various instruments including a full suite of string instruments including the violin, viola, cello and double bass as well as a hammered dulcimer and a wind instrument, likely a clarinet. This is set alongside the other two panels, depicting Chinese musicians playing a flute (*di*), three-stringed lute (*sanxian*), zither (*qin*), mouth aerophone (*sheng*), cloud gongs (*yunluo*), hardwood clapper (*tanban*) and other percussion instruments. An identical example, formerly in the collection of Helena Woolworth McCann, is illustrated in John Goldsmith Philips, *China-Trade Porcelain*, London, 1956, pl. 56, p. 138, and is currently in the collection of the Metropolitan Museum of Art, acc. no. 51.86.413. The author also illustrates an anonymous British engraving from the mid-18th century, also in the collection of the Metropolitan Museum of Art, *ibid.* fig. 45. Another example sold at Christie’s New York, 24 January 1997, lot 112.

\$ 20,000-30,000



TWO VIEWS



A RARE CHINESE EXPORT FAMILLE-ROSE ‘BACCHUS’ LARGE PUNCH BOWL QING DYNASTY, YONGZHENG PERIOD, CIRCA 1730-35

清雍正 約1730-35年 粉彩酒神巴克斯圖大盃  
boldly painted on one side with Bacchic cherubs carousing around and upon a chariot pulled by tigers; the reverse with a crowned figure and musicians before a herm, beside a group of scuffling cherubs, the interior painted with carp amongst waterweed beneath a pale green diaper border at the rim  
diameter 15½ in.; 39.4 cm

PROVENANCE

Matthew and Elizabeth Sharpe Antiques, Pennsylvania  
Collection of Hazel J. Collins  
Christie’s New York, 2 Feb 1991, lot 43

EXHIBITED

Virginia Museum of Fine Arts, ‘Expert’s Choice, One Thousand Years of the Art Trade’, 1983, illustrated in the *Catalogue*, p. 105

The present bowl is of earlier date than the majority of bowls decorated with Bacchic subject matter and considerably more rare. For a similar example see François and Nicole Hervouët and Yves Bruneau, *La Porcelaine des Compagnies des Indes*, p. 313, no. 13.83; and also for the slightly later type, pp. 314-5, no. 13.84.

\$ 20,000-30,000





**A GEORGE III SATINWOOD, PALM WOOD AND PARTRIDGEWOOD BANDED SECRETAIRE BREAKFRONT BOOKCASE, CIRCA 1780**

height 96 in.; width 99 in.; depth 24 in.; 244 cm; 251 cm; 61 cm

**PROVENANCE**

Michael J Collins, Dallas  
Sotheby's New York, 13 December 1986, lot 153  
HSBC Corporate Art Collection, Sotheby's New York, 21 October 2004, lot 21

**LITERATURE**

Emily Eerdmans, *Classic English Design and Antiques: Period Styles and Furniture, The Hyde Park Antiques Collection*, New York 2006, p. 193

\$ 50,000-80,000

This elegant neoclassical bookcase, with its refined inlaid fluting and oval medallion panelled doors, can be related to a group of satinwood case furniture supplied to Henry Temple, 2nd Viscount Palmerston (1739–1802) at Broadlands, Hampshire attributed to the Golden Square firm of John Mayhew (d.1811) and William Ince (d.1804).

Mayhew and Ince's partnership is described in *The Dictionary of English Furniture Makers 1660-1840* as 'one of the most significant, probably the longest lived but, as far as identified furniture is concerned, the least well documented of any of the major London cabinetmakers of the 18<sup>th</sup> century' (Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, Leeds 1986, pp. 589-590).

They are first recorded as partners in December 1758, advertising from an address at Broad Street in January 1759. Earlier Mayhew had been apprenticed to William Bradshaw, and Ince to John West, before forming a brief partnership after West's death in 1758 with Samuel Norman and James Whittle. In 1763 they were described as 'cabinet-makers, carvers and upholders', and in 1778 'manufacturers of plate glass' appeared on their bill heading.

One of their early ventures was to publish *The Universal System of Household Furniture* in 1762 which included eighty-nine numbered plates and six smaller ones dedicated to their great patron the 4th Duke of Marlborough. The relative failure of this work, which was issued in only one edition, was probably caused by the distinctly Rococo manner of the designs which became rapidly unfashionable in the years which followed due to the rise of the neo-classical taste reflected in the present bookcase. The partnership was quick to embrace these new forms as is shown by their own work and their involvement with Robert Adam himself in making furniture to his own designs for many of his important clients. Mayhew and Ince worked for many notable patrons who included the Prince of Wales, the 5<sup>th</sup> Duke of Devonshire, the 5<sup>th</sup> Duke of Bedford, the 1<sup>st</sup> Duke of Northumberland and the 4<sup>th</sup> Duke of Marlborough.





A WORCESTER (FLIGHT) PLATE FROM THE ‘HOPE SERVICE’, COMMISSIONED BY THE DUKE OF CLARENCE AND ST. ANDREWS (LATER KING WILLIAM IV), CIRCA 1790

the center painted in monochrome by John Pennington with a standing figure of Hope beside an anchor on a shoreline and gesturing towards a distant ship on the sea, the shaped border with gilt arched panels and *paterae* reserved on a blue ground enriched with gilt stars, *crowned script mark* and *crescent moon in blue*  
diameter 9⅞ in.; 25 cm

PROVENANCE

H. R. H. William Henry, Duke of Clarence and St. Andrews, later H. M. King William IV  
George Augustus Frederick FitzClarence, Earl of Munster Elizabeth, Countess of Erroll and her husband William George, 18th Earl of Erroll  
Charles, 20th Earl of Erroll, Christie’s London, 11 May 1893, lots 104-165  
Sotheby’s New York, 7 April 2004, lot 53 (one of two)  
The present plate, and the following lot belonged to the service commissioned by William, Duke of Clarence (later King William IV), third son of King George III, who used it at his home Bushy House in south west London.

The service comprised over 260 pieces and cost the Duke 800 guineas. John Flight, the proprietor of the factory recorded in his diary in January 1790:

‘We used our two best painters last week to make some very fine designs for the Duke of Clarence, we have already completed 3 plates and I have sent them to London. One is a gold arabesque design, another the figure of Hope, the other of Patience.’ The service was displayed to the public at Flight’s factory before it was dispatched to London in April 1791.

In 1797, King George III, offered William the post of Ranger of Bushy Park. It is here that William lived with his mistress, the actress Dorothea Jordan, and their ten illegitimate children, all of whom were given the surname FitzClarence. The service seemingly is then passed to his 6th child with Dorothea, his daughter Elizabeth, who in 1820 became the Countess of Errol upon marrying William Hay, the 18th Earl of Erroll. It remained in the collection of the Earls of Erroll until it was sold by Charles, 20th Earl of Erroll, at Christie’s on 11 May 1893, lots 104-165. A large group of pieces from the service was sold at Christie’s London, 16 February 1900, lots 228-246.

Since the turn of the century pieces have infrequently appeared at auction. Fifty-three pieces were sold at Christie’s London, 24 February 1997, lot 65, formerly in the Collection of Sir Henry Sutcliffe-Smith, sold, Christie’s London, 7 June 1976, lot 39. A further plate was sold at Sotheby’s London, 5 October 2005, lot 126, and three large platters (17 1/4 in. wide) were sold at Christie’s New York, 18 May 2006, lot 518. The service is discussed in some detail by Henry Sandon, *Flight and Barr Worcester Porcelain*, Woodbridge 1978, pp. 27-28, 230-231.

The service had long been somewhat romantically associated to Horatio Lord Nelson, perhaps prompted by its nautical subject and the figures of Hope bearing a likeness to Emma Hamilton’s famous ‘Attitudes’.

\$ 4,000-6,000

A WORCESTER (FLIGHT) PLATE FROM THE ‘HOPE SERVICE’, COMMISSIONED BY THE DUKE OF CLARENCE AND ST. ANDREWS (LATER KING WILLIAM IV), CIRCA 1790

the center painted in monochrome by John Pennington with a standing figure of Hope holding an anchor on a shoreline and looking towards a distant ship on the sea, the shaped border with gilt arched panels and *paterae* reserved on a blue ground enriched with gilt stars, *crowned script mark* and *crescent moon in blue*  
diameter 9⅞ in.; 25 cm

PROVENANCE

H. R. H. William Henry, Duke of Clarence and St. Andrews, later H. M. King William IV  
George Augustus Frederick FitzClarence, Earl of Munster Elizabeth, Countess of Erroll and her husband William George, 18th Earl of Erroll  
Charles, 20th Earl of Erroll, Christie’s London, 11 May 1893, lots 104-165  
Sotheby’s New York, 7 April 2004, lot 53 (one of two)  
See *catalogue note* at SOTHEBYS.COM

\$ 4,000-6,000



Fig. 1 John Hoppner (1758-1810), *The Duke of Clarence, later William IV*, Army and Navy Club, London, Bridgeman Images



78



79







□ 80

**TWO REGENCY GILT BRONZE-MOUNTED  
ROSEWOOD AND PARCEL-GILT  
SIMULATED ROSEWOOD SIDE TABLES,  
EARLY 19TH CENTURY**

in the manner of Henry Holland  
height of larger 35 in.; width 48½ in.; depth 21 in.; height of  
smaller 34¾ in.; 42½ in.; depth 21 in.; 90 cm; 123 cm; 54 cm/  
88 cm; 108 cm; 53.5 cm

**PROVENANCE**

The larger:  
Stair & Co, New York  
The Private Collection of Joan Rivers, Christie's New York,  
22 June 2016, lot 130

The smaller:  
Sotheby's London, 9 July 1993, lot 188

• \$ 6,000-8,000



81

**A SET OF TWENTY GEORGE III  
PROVINCIAL CARVED MAHOGANY SHIELD-  
BACK DINING CHAIRS, LATE 18TH/  
EARLY 19TH CENTURY, INCLUDING FOUR  
ARMCHAIRS**

comprising four armchairs and sixteen side chairs, covered  
in green silk  
armchair height 38½ in.; width 24 in.; 98 cm; 61 cm

**PROVENANCE**

Doyle New York, 28 January 2009, lot 292

\$ 25,000-40,000





□ 82

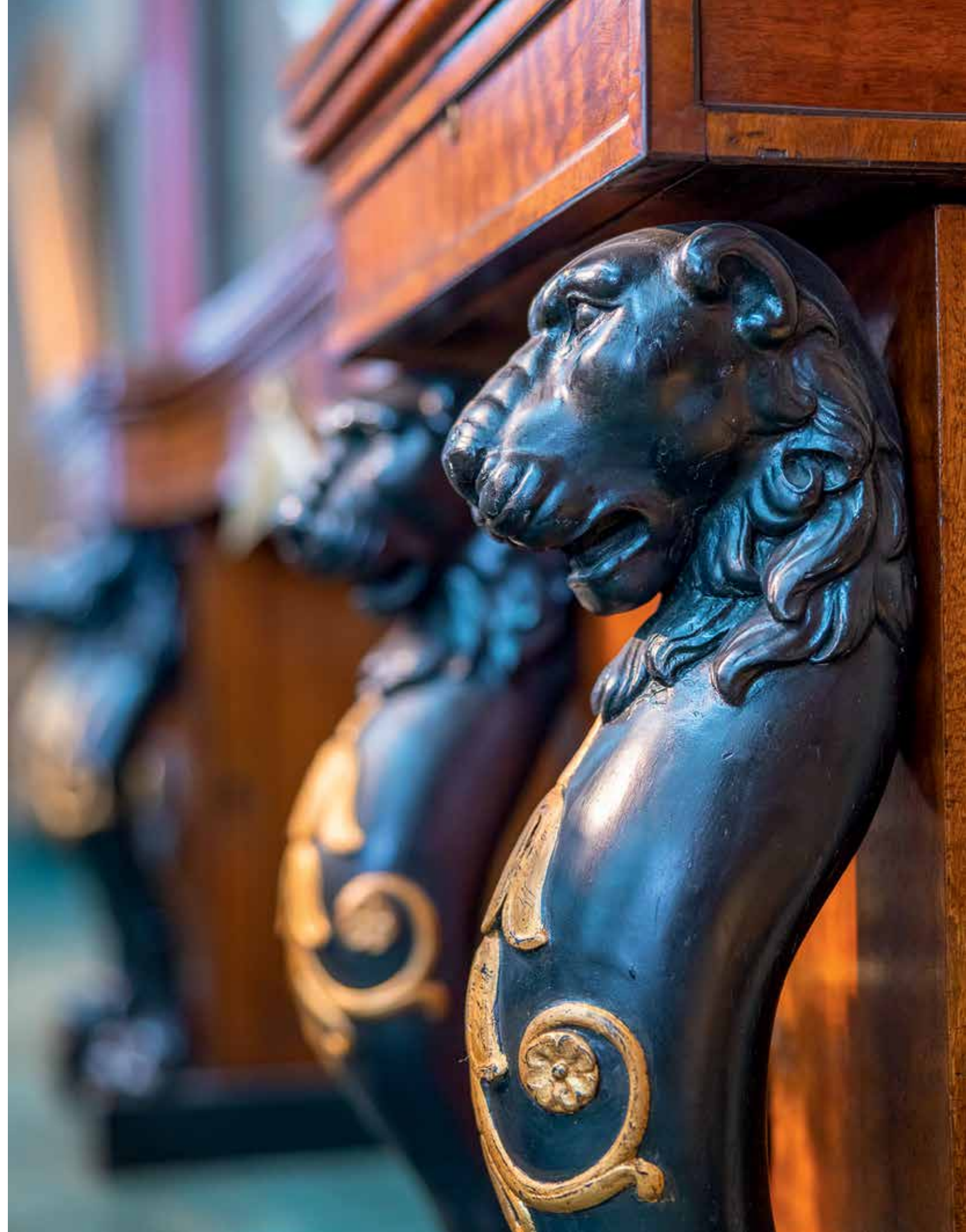
**A PAIR OF LATE GEORGE III SATINWOOD  
AND ROSEWOOD BANDED MAHOGANY  
AND EBONY STRUNG SIDE CABINETS  
ATTRIBUTED TO GILLOWS, CIRCA 1800**

the galleried tops with gently concave backs  
height 37 in.; width 36½ in.; depth 15¼ in.  
94 cm; 93 cm; 39 cm

**PROVENANCE**

Christie's New York, The Collection of Mrs. Ruth Nugent  
Head, 5 October 1985, lot 195  
The Arthingworth Collection, Sotheby's New York,  
12 December 1996  
Sotheby's New York, 5-6 April 2006, lot 414

• \$ 10,000-15,000







□ 83

**A REGENCY MAHOGANY EBONY-INLAID  
EBONIZED AND PARCEL-GILT PEDESTAL  
SIDEBOARD, CIRCA 1815**

height 37¼ in.; width 96 in.; depth 29½ in.  
height 94.5 cm; width 244 cm; depth 75 cm

**PROVENANCE**

Phillips London, 22 April 1997, lot 230

**\$ 6,000-9,000**

84

**A REGENCY REVIVAL MAHOGANY, EBONY  
AND BRASS-INLAID CIRCULAR EXTENDING  
DINING TABLE, SECOND HALF 19TH  
CENTURY**

the underside bearing a label *J. J. Allen Ltd Furniture  
Depositories London* with illegible client name; the four  
extension sections with a baize-lined hinged wooden case;  
paw feet and star inlay possibly later  
height 30 in.; diameter 72 in.; diameter extended 92 in.  
76 cm; 183 cm; 234 cm

**\$ 20,000-30,000**





□ 85

**A REGENCY MAHOGANY METAMORPHIC  
LIBRARY ARMCHAIR BY WILLIAM  
WILKINSON, CIRCA 1815**

Stamped *WILKINSON LUDGATE HILL* and *WF*, with the  
number 3479  
height 36 in.; width 25½ in.; depth 23 in.  
91.5 cm; 65 cm; 58.5 cm

**PROVENANCE**

Palmetto Hall: The Jay P. Altmayer Family Collection,  
Christie's New York, 19 January 2017, lot 205

William Wilkinson is recorded at 14 Ludgate Hill near St  
Paul's Cathedral from 1808, and appears to have specialised  
in tables and patent furniture. From c.1820 the firm changed  
its name to Wilkinson & Sons, and following his death  
sometime after 1830 the business was continued by his  
sons William and Charles under the name W & C Wilkinson.  
The firm continued trading throughout most of the 19th  
century, participating in the Great Exhibition in 1851 and the  
Arts and Crafts exhibition of 1890, and in 1892 entered into  
partnership with Charles Albert and Edward Hindley to form  
Hindley & Wilkinson.

A design for an almost identical metamorphic chair by  
the London cabinetmakers Morgan & Sanders was published  
as Plate 3 in Vol. VI of Rudolf Ackermann's *Repository of Arts*  
in July 1811 (illustrated Pauline Agius, *Ackermann's Regency  
Furniture & Interiors*, Marlborough 1984, p. 60, pl. 29), and  
several firms produced similar models, including Gillows.

**\$ 6,000-8,000**



ALTERNATE VIEW



86

**A GEORGE IV STAINED ELM LIBRARY  
CENTRE TABLE WITH AFRICAN ONYX TOP,  
CIRCA 1825**

height 32½ in.; width 61 in.; depth 50 in.  
82.5 cm; 155 cm; 127 cm

**PROVENANCE**

By repute, General William Bramwell Booth (1856-1929),  
eldest son of William Booth, founder of the Salvation Army.  
Christie's London, 8 July 1999, lot 83

**\$ 20,000-30,000**





□ 87

**A SPODE 'PATTERN 1166' KRATER POT-POURRI VASE AND PIERCED COVER, CIRCA 1820**

the 'patera pot-pourri bowpot on square plinth' of classical shape with large ring handles and square foot, richly decorated with colourful flower sprays reserved on a deep blue ground gilded with overlapping scales, *SPODE. 1166. in iron-red* height 7½ in.; 19.1 cm

**PROVENANCE**

Bonhams London, 6 June 2007, lot 432

The form is listed in the 1820 Spode Shape Book as shape number 71 and described as 'Patera, Pot-Pourri Bowpot on Square Plinth'.

**\$ 4,000-6,000**



87

□ 88

**A GEORGE IV GILT-BRONZE-MOUNTED ROSEWOOD SIDE CABINET, CIRCA 1825**

feet later  
height 40¾ in.; width 68½ in.; depth 28½ in.  
104 cm; 174 cm; 72 cm

**LITERATURE**

Emily Eerdmans, *Classic English Design and Antiques: Period Styles and Furniture, The Hyde Park Antiques Collection*, New York 2006, p. 273

• **\$ 6,000-8,000**



88

□ 89

**A PAIR OF REGENCY POLYCHROME-PAINTED SATINWOOD SPOON BACK CHAIRS, CIRCA 1810**

height 38 in.; width 22 in.; 96.5 cm; 56 cm

**PROVENANCE**

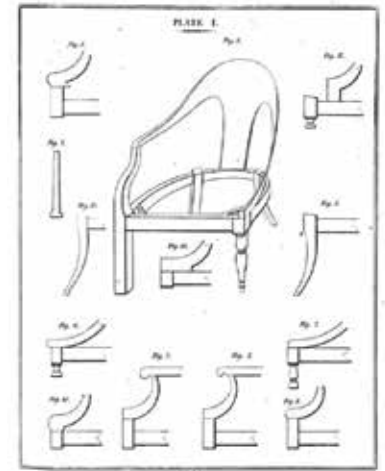
Sotheby's London, 12 June 2002, lot 19

**LITERATURE**

Emily Eerdmans, *Classic English Design and Antiques: Period Styles and Furniture, The Hyde Park Antiques Collection*, New York 2006, p. 240

The sabre legs and distinctive curved backs of this attractive pair derives from contemporary French models of chairs and armchairs described as *en gondole*. A design for a chair with a similar back described as a 'Roman chair' appears in plate 1 of the *London Chair Makers' and Carvers' Book of Prices* (1808). A related pair of ebony-inlaid mahogany 'shell back' chairs were supplied in 1806 to Orlando Bridgeman, 2nd Baron Bradford, for Weston Park, Staffordshire by the Royal cabinetmakers Morel & Hughes (illustrated Phillis Rogers, 'A Regency Interior: the Remodelling of Weston Park,' *Furniture History*, vol. XXIII 1987, p. 32 fig. 4). Another similar group of chairs is recorded at Caledon House, County Tyrone (illustrated Ralph Edwards and Percy Macquoid, *The Dictionary of English Furniture*, London 1954, vol. I p.307 fig. 262).

**\$ 8,000-12,000**



*London Chair Makers' and Carvers' Book of Prices, plate 1 (1808)*



125







□ 90

**A REGENCY EGYPTIAN REVIVAL GILT AND EBONISED WOOD AND BRONZE-PAINTED AND PARCEL GILT PLASTER PIER TABLE AND MIRROR, PROBABLY BY PETER FRANCIS CHENU, DATED 1805**

with an inset *Rouge de Languedoc* marble top; the sphinx's collar signed *P. Chenu fecit pub Oct 1805*  
height 87¾ in.; width 39 in.; depth 18 in.  
223 cm; 99 cm; 46 cm

**PROVENANCE**

Sotheby's London, 19 November 1993, lot 126  
Christie's New York, 2-3 April 2013, lot 451

This pier table and mirror along with the pair of console tables *en suite* (lot 91) epitomise Regency England's fascination with Ancient Egypt, a taste already manifest in the late 18th century as part of the broader movement of European neoclassicism and seen in pioneering interiors like the Egyptian Room at Cairness House, Aberdeenshire designed by James Playfair in 1793. The primary impetus derived from Napoleon's Egyptian campaign that resulted in the publication of Baron Vivant-Denon's *Voyage dans la Basse et la Haute Égypte* and concluded with Napoleon's spectacular defeat by Admiral Nelson at the Battle of the Nile in 1798, which spread the trend for *Egyptomanie* across the Channel. Prominent architects, designers and connoisseurs propelled the Egyptian Revival in England, among them Thomas Hope, whose Egyptian Room at his celebrated house in Duchess Street was published in his *Household Furniture and Interior Decoration* (1807), and William Bullock, brother of the cabinetmaker George Bullock, who constructed the Egyptian Hall in Piccadilly in 1812 (demolished 1905) to house a museum of natural history, ethnography and Napoleonic relics. His trade card incorporated a sphinx of very similar form to that of the present table (illustrated in Clive Wainwright, *George Bullock - Cabinet Maker*, London 1988, p. 42, fig. 13).

Pierre-François Chenu (1760-1834) was born in Paris, son of the sculptor Nicolas-François Chenu, professor at the *Académie de Saint-Luc*, and Marie-Françoise Marchandon, daughter of the sculptor Firmin Marchandon. In 1778 he enrolled in the *Académie royale de peinture et de sculpture* where he remained until 1782, and from 1784 was recorded under the anglicised name of Peter Francis Chenu at the school of the Royal Academy in London, where he was awarded a silver medal in 1785 and gold medal in 1786. He exhibited at the Academy from 1788 until 1822. His entire career appears to have been spent in London; he is documented renting studios at nos. 3 and 122 Wardour Street in Soho during the 1790s and at Charles Street in Mayfair from 1802-22, and he trained several British and Irish sculptors including Peter Turnerelli, William Behnes and Patrick MacDowell.

**\$ 12,000-18,000**

□ 91

**A PAIR OF REGENCY EGYPTIAN REVIVAL GILT AND EBONISED WOOD AND BRONZE-PAINTED AND PARCEL GILT PLASTER PIER TABLES, PROBABLY BY PETER FRANCIS CHENU, CIRCA 1805**

with inset *Rouge de Languedoc* marble tops; the sphinxes signed *P CHENU Paris*  
height 42 in.; width 39 in.; depth 18¾ in.  
107 cm; 99 cm; 47.5 cm

**PROVENANCE**

Lyon and Turnbull, Edinburgh, 19 March 2008, lot 356

Unlike the sphinx of lot 90, with which this pair is clearly *en suite*, the sphinxes on these tables are somewhat curiously signed *P CHENU Paris*, whereas Peter Francis Chenu, though born and initially trained in Paris, appears to have spent his entire working career in London. The signature or at least the Paris reference may have been added by the artist or at a later date for commercial reasons.

**\$ 15,000-25,000**





**A PAIR OF REGENCY BRASS-INLAID  
CALAMANDER GAMES TABLES ATTRIBUTED  
TO GEORGE OAKLEY, CIRCA 1810**

bearing a depository label *Carvills, Lewes*  
height 29 in.; width 36 in.; depth 17 ½ in.  
74.5 cm; 91.5 cm; 44.5 cm

**PROVENANCE**

Christie's New York, 20 April 2010, lot 32

The cabinetmaker George Oakley (d.1840) was among the specialist manufacturers of Grecian-black calamander furniture, ormolu-enriched in the French fashion and with 'buhl' inlay. He ran one of the more successful Regency London firms with various associates producing sophisticated furniture for, among others, the Prince of Wales, later George IV (see *The Dictionary of English Furniture-Makers*, Leeds 1986, pp. 654-660). The firm was granted a royal warrant in 1799 after receiving a visit from Queen Charlotte and other members of the Royal family upon which '...her MAJESTY, the Duke and Duchess of YORK, and the PRINCESSES, &c., highly approved of the splendid variety which has justly attracted the notice of the fashionable world' (*Morning Chronicle*, May 1799).

The geometric brass inlay relates to a suite of furniture probably supplied by Oakley to Sir Arthur Grey Hazlerigg. Upon his succession as 11th Baronet in 1817, he refurbished his Leicestershire estate, Noseley Hall (see Noseley Hall; Sotheby's house sale, 28-29 September 1998, lots 146 and 147).

\$ 6,000-8,000







□ 93

**A PIETRE DURE INSET MARBLE TOP, FIRST HALF 19TH CENTURY, INCORPORATING 17TH/18TH CENTURY FLORENTINE PANELS**

on a Regency Style simulated rosewood parcel-gilt and bronzed base  
overall height 32½ in.; width 21¾ in.; depth 16 in.  
82.5 cm; 55 cm; 40.5 cm

**PROVENANCE**

Christie's New York, 9 April 2003, lot 134

**\$ 5,000-8,000**



□ 94

**A REGENCY GILT BRONZE-MOUNTED AND ENGRAVED-INLAID ROSEWOOD WRITING TABLE, IN THE MANNER OF LOUIS LE GAIGNEUR, CIRCA 1820**

height 29½ in.; width 43½ in.; depth 30 in.  
75 cm; 110.5 cm; 76 cm

**PROVENANCE**

Christie's London, 8 June 1995, lot 166  
Christie's New York, 30 April 2007, lot 159

This desk exemplifies the fashion among the English aristocracy in the first quarter of 19th century for French *Ancien Régime* taste based on the work of the French royal *ébéniste* Andre-Charles Boulle and the designs of Jean Bérain. Leading exponents of this style were the Prince Regent, William Beckford and the 3rd Marquess of Hertford.

There were several cabinetmakers working in London at this period who specialised in this type of work, including Thomas Parker of Air Street, Piccadilly; Town and Emmanuel of 103 Bond St; and Louis le Gaigneur, probably an expatriate French artisan first recorded in Queen Street (now Harrowby Street) off Edgware Road in circa 1815, and also recorded in nearby Homer Street in 1808, who produced brass-inlaid furniture in the newly revived 'Buhl' style. A pair of library tables in the form of *bureaux Mazarin* were supplied by Le Gaigneur to the Prince Regent at Brighton Pavilion in 1815 (RCIN 35289; now in Windsor Castle); and a similar desk is in the Wallace Collection (F479).

An almost identical writing table with *contre partie* inlay on the frieze is illustrated in Christopher Claxton Stevens and Stewart Whittington, *Eighteenth Century Furniture, The Norman Adams Collection*, Woodbridge 1983, pp. 170-171, and a further example is seen in a 1934 photograph of the Tapestry Room at Ditchley Park, Oxfordshire (C. Hussey, *English Country Homes, Early Georgian, 1715-1760*, London 1955, p. 71, pl. 95).

• **\$ 8,000-12,000**





**A REGENCY BRASS INLAID ROSEWOOD AND SCAGLIOLA SECRETAIRE CABINET, CIRCA 1810**

the upper bookcase section with three shelves above a cantilevered rising secretaire, the leather book spine-mounted fall front revealing an ebony inlaid fitted interior with pigeonholes, lidded compartments, a sprung inkwell drawer and three removable hinged boxes with campaign handles, the lower section with two further internal leather book spine-mounted doors, the inside lid of one interior box inscribed in pencil *Thomas / Fisher Street / Red Lion Street* height 89 in.; width 48½ in.; depth 25½ in. 226 cm; 123 cm; 65 cm

**PROVENANCE**

Christie's London, 8 July 1999, lot 135  
Christie's New York, 17 October 2003, lot 237

• \$ 10,000-15,000

This extraordinary metamorphic secretaire cabinet appears to be a unique model and can be associated with the 'Empire' or 'French antique' style promoted by George Bullock (d. 1818) and by the Paris-trained cabinet-maker S. Jamar, who in 1818 established his Wardour Street manufactory of 'Superb French Cabinet Furniture' (see C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds 1996, pp. 273-280). The central tablet of Boulle-style inlay corresponds to that found on a table bearing the label of the Wardour Street business founded in the early 1820s by the dealer James Winter (Gilbert, fig. 1024).

Fisher Street is off High Holborn, adjacent to Red Lion Square in Central London, and no cabinetmaker associated with the name Thomas at this address is recorded.



DETAIL



ALTERNATE VIEWS





AN EXTREMELY RARE CHINESE EXPORT  
‘THE AEROSTATICK STAGE BALLOON’  
PUNCH BOWL  
QING DYNASTY, QIANLONG PERIOD,  
CIRCA 1786

清乾隆 約1786年 粉彩氣球圖大盃

painted on the exterior on two sides with ‘The Aerostick Stage Balloon’ *after the engraving signed ‘Hanibal Scratch del.’, published by William Wells of London in 1783*, depicting historical figures on a balustraded balloon anchored at the base by a tub inscribed ‘VANITY’ and filled with foam, about to be cut lose by a Frenchman holding a knife, the other sides and interior decorated with sparse floral sprigs  
diameter 14½ in.; 35.9 cm

PROVENANCE

Sotheby’s Amsterdam, 17 November 1997, lot 265

\$ 20,000-30,000

Delicately painted with figures on a hot air balloon and referencing a collection of political and societal happenings in England around 1783, the present example is one of only two recorded examples of Chinese export punch bowls painted after ‘The Aerostatick Stage Balloon’ print, and also the only example remaining in private hands. The only other example first sold in our London rooms, December 11th, 1962, lot 75, when it was thought to be the only example recorded. It later entered the collection of Mr. and Mrs. Rafi Y. Mottahedeh, and illustrated in David Howard and John Ayers, *China For the West*, Vol. I, London, 1978, cat. no. 241, p. 246, where the authors identified the source print as well as every single figure depicted on the balloon. It later sold in

these rooms, January 30th, 1985, lot 149, and is currently in the collection of the Peabody Essex Museum, Salem, Massachusetts, acc. no. E82865, and is illustrated in William R. Sargent, *Treasures of Chinese Export Ceramics*, Salem, 2012, cat. no. 176, pp. 329-330.

The decoration on the present example is based on an etching titled ‘The Aerostatick Stage Balloon’ and signed *Hannibal Scratch del.*, published in England by William Wells in London on 23rd December 1783. One example of the print is in the collection of the British Museum, acc. no. 1868,0808.5067. A hand-colored example is in the collection of the Science Museum Group, acc. no. 1978-466, and the catalogue entry identifies it as the work of John Nixon (c.1750-1818), working under the name Hannibal Scratch. The remarkable similarities in coloring between the hand-colored example and the present bowl strongly suggests that it was indeed a hand-colored print that was sent to Jingdezhen to serve as inspiration for the decoration.

The balloon depicted is encircled by three tiers of galleries, and the figures are all identified in the etching. The top tier depicts three ladies who were at the time, notorious for their love affairs, they are:

Grace Elliott (or Eliot, née Dalrymple, known as ‘Dally the tall’, c. 1754-1823) is in the center holding a fan. She was married to prominent and wealthy physician John Elliott in 1771, but later entered into affairs with Lord Valentia (1774) and Lord Cholmondeley (1776). In 1782, she had a concealed intrigue with the Prince of Wales (later King George IV) and gave birth to a daughter in the same year, whom Elliott declared the Prince to be the father and reported by The Morning Post in January 1782. She later was introduced to the Duke of Orléans in 1784, after the print’s publication, and became a courtesan in the French court. She later aided French aristocrats during the French Revolution, and recorded her experience in her memoir, which to this date is one of the best-known English-language accounts of The Terror between 1793-94. She was later rumored to be involved with Napoleon but rejected his offer for marriage.





Mary Robinson (née Darby, 1757-1800) is on the left. A celebrated actress and poet, and famed for her role as Perdita, the heroine of Shakespeare's *The Winter Tale*, Robinson earned the nickname 'Perdita' in 1779. She was married to an articled clerk Thomas Robinson, but during her performance in *The Winter Tale*, she attracted the attention of the Prince of Wales (later King George IV) who offered to pay her twenty thousand pounds to become his mistress, with the Prince ending the affair in 1781. Robinson later became famous in her work as a poet, and was referred to as 'the English Sappho' during her lifetime, after the Archaic Greek poet. While much of the early scholarship on Robinson's life focused on her sexuality, recent scholars turned to her contributions in advocating for women writers and women's rights in her writing.

Seymour Fleming (1758-1818), is on the right. Fleming married Sir Richard Worsley in 1775 and became Lady Worsley. The marriage was soon in turmoil, however, and Fleming gave birth to a daughter fathered by Worsley's close friend, Maurice George Bisset. In 1782, Sir Richard Worsley brought a criminal conversation (adultery) case against Bisset, after Lady Worsley eloped with Bisset a year prior. During this case, testimonies of Lady Worsley's lovers were provided and it was later proven that Worsley had displayed his undressed wife to Bisset at the bath house in Maidstone.

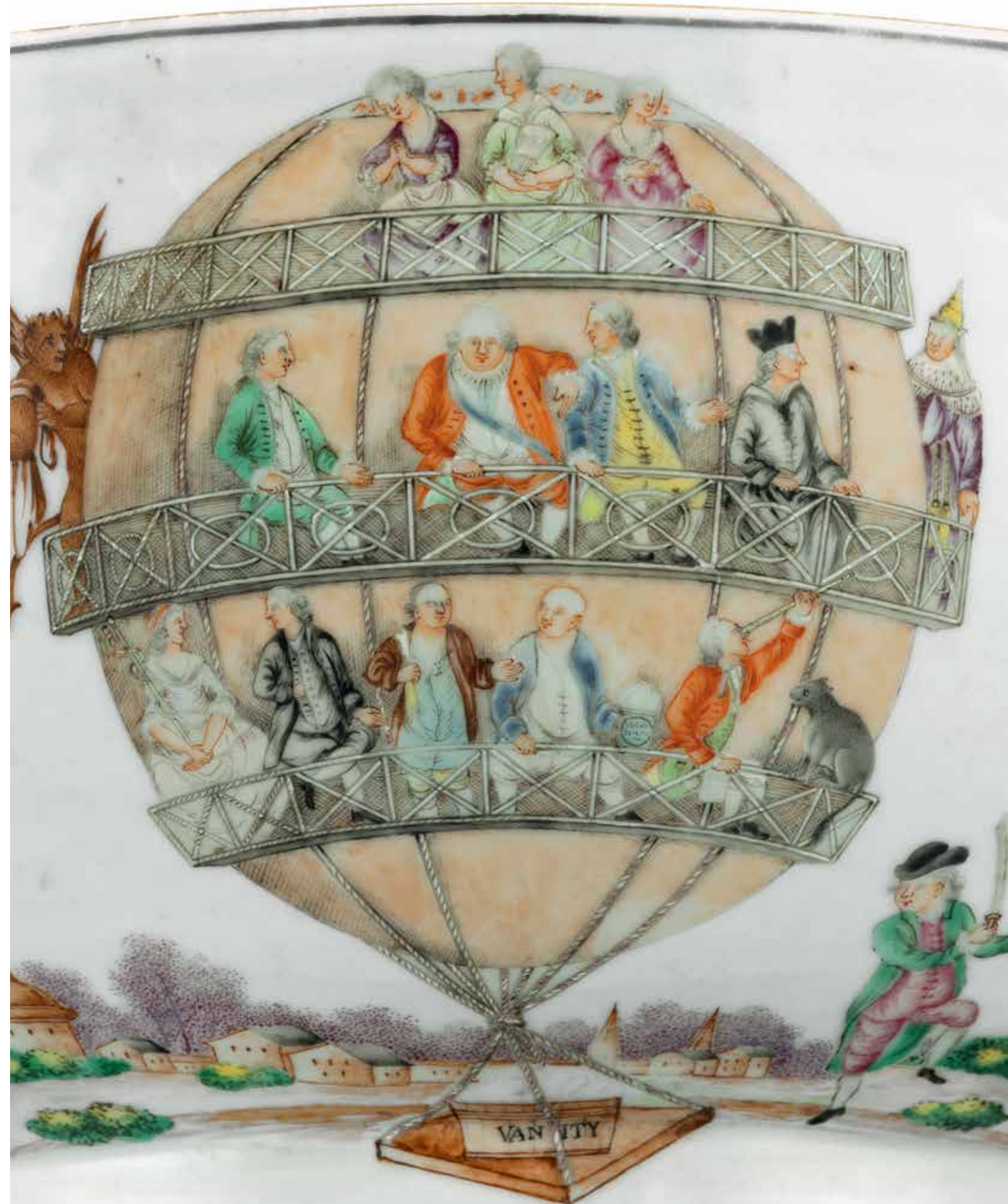
The second tier depicts political figures of the day, including members of the short-lived Fox-North coalition between April and December of 1783.

Lord North (Frederick North, 1732-1792), seated in the center of the balloon, has his arm around his old enemy and later coalition government partner, prominent Whig statesman Charles James Fox (1749-1806). Lord North, a Tory, served as Prime Minister of Great Britain from 1770 until in 1782, when he was forced to resign due to his handling of the American War. Along with Charles James Fox, Lord North regained parliamentary power by forming a coalition government with the Duke of Portland (1738-

1809) as the figurehead of the government. The dynamic of the three men are depicted by Lord North and Charles James Fox each holding a thread attached to the Duke of Portland's nose. Edmund Burke (1729-1797), the statesmen and political writer, is on the right of the three men, dressed in Jesuit clothing and looking towards the Pope who is peeking from behind the balloon. While both Fox and Burke are prominent Whigs at the time, Burke and Fox were split in their views of the French Revolution, with Fox supports the revolution while Burke champions traditional values. The split is shown in the etching as Burke and Fox facing away from each other, and with Burke facing towards the Pope. The Jesuit dress refers to Burke's education at the Jesuit College of St. Omer, and his political opponents often accused him of harboring Catholic sympathies.

The last tier depicted other London public personalities at the time, including:

James Graham (1715-1794), a self-proclaimed doctor best known for his unusual treatments incorporating electro-magnetic apparatus, musical therapy and pneumatic chemistry. His most well-known invention by 1781 is the electro-magnetic musical Celestial Bed meant to provide the best position for couples to conceive. He advertised his therapies with performances alongside women employed as the 'Goddess Hebe Vestina', the goddess of youth from Greek mythology, and shown on his right on the etching. Adjacent to Graham is Jeffery Dunstan (c.1759-1797), a second hand wig dealer who took part in a satirical mock election to become the 'Mayor of Garra' and was known to possess vulgar wit. To his right, the well-known publican Samuel House who was a supporter of the Fox-led Whigs and opened a pub named 'The Interpid Fox' in 1784. On the very right is the Prussian conjurer Gustavus Katterfelto (c. 1743-1799), who performed in London between 1780-84, and performed with a black cat, depicted beside him. He ironically claimed to have launched the first hot air balloon fifteen years before the Montgolfier brothers.





□ 97

**A CHAMBERLAIN WORCESTER TOMATO  
RED-GROUND TOPOGRAPHICAL VASE,  
CIRCA 1825**

of classical form, the shoulder affixed with dolphin-form handles, upon a square foot, painted with a west view of the City of Worcester, showing the River Severn before St. Peter's (now demolished), Glover's needle of St Andrews and Worcester Cathedral, reserved on a tomato red-ground embellished by white flowerheads and elaborate gilt-scrollwork, *script title and marks in iron-red*  
height 13½ in.; 34.3 cm

**PROVENANCE**

Mercury Antiques, London, 6 June 1997

A matt blue-ground vase of this form painted with a view of St. Paul's from the River Thames, formerly sold at Sotheby's is illustrated in Geoffrey A. Godden, *Chamberlain-Worcester Porcelain 1788-1852*, London 1982, p. 301, no. 395.

**\$ 3,000-5,000**



□ 98

**A GEORGE IV POLLARD OAK AND PARCEL-  
GILT SIDE CABINET, CIRCA 1825**

the lockplates stamped *CLUSE & BOSE*  
height 41½ in.; width 98½ in.; depth 17¼ in.  
105.5 cm; 250 cm; 44 cm

**PROVENANCE**

Kentshire Galleries, New York  
Christie's New York, 25 April 2008, lot 56

**\$ 8,000-12,000**



99

**A PAIR OF GEORGE IV CREAM-PAINTED  
AND PARCEL-GILT TORCHERES, CIRCA 1820**

height 73 in.; 185.5 cm

**PROVENANCE**

Christie's New York, 9 October 1993, lot 247  
Christie's New York, 21 June 2012, lot 1070

**\$ 20,000-30,000**





A PAIR OF MONUMENTAL CHAMBERLAIN & CO. WORCESTER TOMATO RED-GROUND PEDESTAL VASES AND COVERS, CIRCA 1850-51

of campana form, molded with a Greek key border, the lower body with gold and white gadrooning, the handles with bearded mask terminals, upon integral waisted pedestal bases, each painted with a blue-ground oval medallion *en-grisaille* bust-length portrait of either John Milton or William Shakespeare, within raised gilt laurel borders, the first painted on the reverse with a medieval castle on a hill, within a wreath of fruiting grapevine, the second painted with a Tudor house, perhaps Shakespeare's birthplace within a wreath of blackberry branches, the tall covers moulded in high relief with acanthus leaves, with urn-form knobs, *Chamberlain & Co./ Worcester script marks in dark puce-brown to covers*  
**together with** a copy of G. Virtue, Bradbury & Evans, *The Art Journal Illustrated Catalogue: The Industry of All Nations* (London 1851)  
overall height 32¾ in.; 83 cm

PROVENANCE

Sotheby's New York, 20 October 1997, lot 421

EXHIBITED

Crystal Palace, London, *The Great Exhibition of the Works of Industry of All Nations*, 1851 May-October

LITERATURE

G. Virtue, Bradbury & Evans, *The Art Journal Illustrated Catalogue: The Industry of All Nations* (London 1851), p. 84  
G. A. Godden, *Chamberlain-Worcester Porcelain 1788-1852* (London 1982), p. 306, no. 403 (for a drawing of the vase form from the factory shape book)

\$ 20,000-30,000



Fig. 1 The Crystal Palace, 1854; Dickinson's Comprehensive Pictures of the Great Exhibition of 1851, from the originals painted for ... Prince Albert, by Messrs. Nash, Haghe and Roberts; British Library, London

The present vases are a *tour-de-force* of English ceramic production in the mid-19th century, and the scale of the vases would have presented great difficulties in the firing process. Perhaps unsurprisingly, it appears that Chamberlain & Co. produced very few examples of this vase form in any size, let alone the present monumental size.  
It has been speculated that the distinctive 'tomato-red'-ground seen on the present vases was introduced for the Lea & Perrins Worcestershire Sauce Company, and was used by Chamberlain & Co. for the 'Lea & Perrins Worcestershire Sauce Vase', said to have been included on the Lea & Perrins stand at the Crystal Palace exhibition.  
Chamberlain & Co. did not have their own stand at the Great exhibition, opting instead to show selected works through the firm Phillips. Of the few pieces the manufactory showed the present vases were deemed, as noted in the *The Industry of All Nations* catalogue, to "uphold the reputation of the long-established 'Royal Porcelain Works,' - an industrial foundation which belongs to the history of English ceramic manufacturers, and which has flourished for more than a century in 'the faithful city' of its location."



Fig 2. G. Virtue, Bradbury & Evans, *The Art Journal Illustrated Catalogue: The Industry of All Nations* (London 1851), p. 84





□ 101

**A PAIR OF LATE REGENCY MAHOGANY  
KLISMOS LIBRARY CHAIRS, POSSIBLY BY  
GILLINGTONS OF DUBLIN, CIRCA 1815**

height 31 in.; width 22½ in.; 79 cm; 57 cm

This pair of chairs is of almost identical form to a set of fourteen supplied by the firm of Gillingtons of Dublin to Euseby Cleaver, Archbishop of Dublin from 1809 -1820. An identical pair of chairs attributed to Gillingtons was sold Sotheby's London, 28 April 2016, lot 203, and a single chair of almost identical model previously with Apter Fredericks was sold Sotheby's London, 14 July 2010, lot 161.

John Gillington (fl.1787-1809) was made a Freeman of the City of Dublin as an Upholder in 1787 and worked as a cabinetmaker with his sons George and Samuel, trading as John Gillington & Sons from 1810-1814, after which his sons took over the business, recorded in Abbey Street. They were one of the leading furniture making firms in Dublin during the first third of the 19th century along with Mack Williams & Gibton, also located in Abbey Street.

**\$ 8,000-12,000**



□ 102

**A VERY LARGE WORCESTER (FLIGHT, BARR  
AND BARR) CAMPANA VASE, CIRCA 1835**

with gilt-twin spindle handles moulded with classical masks left in the white, with terminals modelled in high relief with bunches of grapes, the foot and rim with egg and dart moulding, richly painted and gilded in an Imari palette with large panels of oriental flowers reserved on a blue ground further enriched in red and gold  
height 15¾ in.; 40 cm

**PROVENANCE**

Bonhams London, 6 June 2007, lot 416

**\$ 10,000-15,000**



102

□ 103

**A VICTORIAN MADRONE BURR,  
TULIPWOOD AND PARCEL EBONIZED  
KIDNEY FORM DESK, SECOND HALF 19TH  
CENTURY, IN THE MANNER OF GILLOWS**

height 30 in.; width 60 in.; depth 35 in.; 76 cm; 152.5 cm; 89 cm

**PROVENANCE**

Christie's South Kensington, 26 April 2007, lot 167

**\$ 6,000-9,000**



103



□ 104

**A REGENCY SATINWOOD,  
CALAMANDER AND EBONY-INLAID  
DRUM TABLE, CIRCA 1815**

with four drawers alternating with hinged triangular  
drawers; one lock stamped *J. BRAMAH*  
height 29½ in.; diameter 47¼ in.; 75 cm; 120 cm

**PROVENANCE**

Christie's London, 23 April 1998, lot 140  
Sotheby's London, 3 July 2003, lot 147  
With Hyde Park Antiques, New York  
Christie's New York, 24 October 2013, lot 725

\$ 12,000-18,000







105

**JAMES WEBB**

British, 1825-1895

*The Majesty of Greenwich*

signed Webb (lower right)

oil on canvas

canvas: 29¾ by 59½ in.; 75.5 by 151.5 cm

framed: 37¼ by 67¼ in.; 94.5 by 170.5 cm

**PROVENANCE**

In the collection of Sir Ernest Hyam Davis (1872-1962),

New Zealand

The Grand Hotel, Auckland, 14 December 1966, lot 14

James Webb was born in Chelsea, London in 1825, where he lived all his life. He excelled in dramatic paintings of coastal and harbor scenes and was particularly fond of painting famous old castles on rocky coasts.

Webb first exhibited at the Royal Academy in 1853 and continued to exhibit until 1888; he also participated in the exhibitions at the British Institution from 1852 to 1867, the New Watercolor Society and the Grosvenor Galleries.

Webb's works are conserved in the collections of the following; the Tate Britain and the Victoria and Albert Museums in London, and nearly all provincial galleries throughout England; the National Maritime Museum, Greenwich; City Art Gallery, Glasgow; Art Gallery of South Australia, Adelaide; the National Gallery of Victoria, Melbourne.

\$ 15,000-20,000

106

**A PAIR OF EARLY VICTORIAN 20-INCH LIBRARY GLOBES BY NEWTON & SON, THE CELESTIAL DATED 1845; THE TERRESTRIAL DATED 1846**

with cartouche *NEWTON'S NEW AND IMPROVED TERRESTRIAL GLOBE ACCURATELY DELINEATED FROM THE OBSERVATIONS OF THE MOST ESTEEMED NAVIGATORS AND TRAVELLERS TO THE PRESENT TIME MANUFACTURED BY NEWTON & SON 66 CHANCERY LANE LONDON PUBLISHED 1ST JANUARY 1846*; the celestial globe with cartouche *NEWTON'S NEW AND IMPROVED CELESTIAL GLOBE ON WHICH ALL THE STARS NEBULAE AND CLUSTERS CONTAINED IN THE EXTENSIVE CATALOGUE OF THE LATE F. WOLLASTON F.R.S. ARE ACCURATELY LAID DOWN, THEIR RIGHT ASCENSIONS AND DECLINATIONS HAVING BEEN CALCULATED FOR THE YEAR 1830 BY W. NEWTON MANUFACTURED BY NEWTON & SON 66 CHANCERY LANE, LONDON. LONDON PUBLISHED FEBY. 2D. 1845. ENGRAVED BY F. STARLING WILMINGTON SQUARE*, each made up of twenty-four hand-coloured engraved split-half gores and with engraved brass hour dial to poles and meridian, the later facsimile horizon with Zodiac and calendar scales later, on carved rosewood tripod stands joined by foliate stretchers and a central turned boss, on brass castors, minor variations to carving of feet height 46 in.; diameter 26½ in.; 117 cm; 67.5 cm

**PROVENANCE**

Mr & Mrs Raymond Slater, Havilland Hall, Guernsey

Sotheby's London, 7 April 1995, lot 145

Christie's London, 27 May 2010, lot 94

The firm of Newton & Sons was founded by the important London globe maker John Newton (1759-1844), who published his first globe in 1783, and developed a particular specialty in pocket globes. Newton was originally based at the *Globe & Sun* at 128 Chancery Lane, moving to 97 Chancery Lane in 1803 and then 66 Chancery Lane in 1817. After 1800 Newton began producing library globes, and in c.1818 was joined by his son William (1786-1861), trading under the name *J. and W. Newton* until the 1830s, when the firm took on an associate, Miles Berry. In 1841 William's son William Edward Newton (1818-1879) joined the family business, after which the partnership with Berry was dissolved, and the company traded under the name *Newton & Son* until the 1880s. Newton's participated in the Great Exhibition of 1851, where they were awarded a medal for a manuscript terrestrial globe of six feet diameter.

• \$ 40,000-60,000







□ 107

**CARL CHRISTIAN ANDERSEN**

Danish, 1849 - 1906

*Christiansborg Palace After the Fire*

signed and dated *C. Chr. Andersen 10-12 Oct 1884*. (lower center)

oil on canvas

canvas: 23 $\frac{1}{8}$  by 30 $\frac{1}{8}$  in.; 58.7 by 76.5 cm

framed: 27 $\frac{1}{4}$  by 34 $\frac{1}{4}$  in.; 69.2 by 87 cm

**PROVENANCE**

Sotheby's, New York, October 24, 1989, lot 325, illustrated

Private collection

Sotheby's, New York, 24 April 2009, lot 113

**EXHIBITED**

Charlottenbrog, Denmark, 1885, no. 18

The Christianborg Palace, on Slotsholmen in central Copenhagen, bears witness to transitions in both Danish politics and its representation in architectural styles, largely the result of two serious fires. In 1660, Denmark became an absolute monarchy, and the Kings found the previous royal residence, the Castle of Copenhagen, an unsuitable

expression of their power. In 1736, the Castle was torn down and the Christiansborg Palace, an elaborate baroque structure with four wings, was built in its place. In 1794, the main wing of the Palace caught fire and the majority of the structure and its church were destroyed. As shown in Andersen's composition, the second Christiansborg Palace, built from 1806-1828, possessed a more severe classical style popular at the time. This incarnation of the Palace became the center of Denmark's transition from monarchy to democracy: upon the adoption of the constitution, the King provided room in the palace for the country's newly formed *Rigsdag* (Parliament) in 1850. In October 1884, the second Christiansborg Palace was burned in the midst of a serious crisis in Danish politics. Because neither the *Venstre* (the Left) nor the *Højre* (the Right) could agree to a reconstruction plan, the Palace was left in ruins for twenty years. The present work shows the smoke-stained Palace exterior as citizens walk about in the midst of their daily routines. As such, Andersen's composition was an important reminder to his countrymen of the need for the building's reconstruction allowing it to remain an important landmark in Danish history.

**\$ 15,000-20,000**



108

**JOHAN BARTHOLD JONGKIND**

Dutch, 1819-1891

*Boats at Port*

signed *Jongkind* (lower left)

oil on canvas

canvas: 10 $\frac{3}{4}$  by 18 in.; 27.3 by 45.7 cm

framed: 19 $\frac{1}{2}$  by 26 $\frac{3}{4}$  in.; 49.5 by 67.7 cm

**PROVENANCE**

Sotheby's New York, *Important 19th Century European Paintings and Sculpture*, 5 May 1999, lot 61

We are grateful to Adolphe Stein for confirming the authenticity of the this work.

**\$ 20,000-30,000**





109

**A CHINESE EXPORT FAMILLE-ROSE AND  
GRISAILLE-DECORATED 'LANDSCAPE'  
FISH BOWL, QING DYNASTY, YONGZHENG  
PERIOD**

清雍正 粉彩粉地墨彩開光山水圖大缸配漆金木座

sturdily potted and of compressed globular form, the sides finely painted *en grisaille* with two shaped panels depicting riverscape scenes, reserved on a pink cracked-ice pattern ground interspersed with florets, the other two sides with lion-mask handles, all set on the splayed foot painted with a *faux bois* band, the interior painted with aquatic animals amongst waterweeds, with a late Victorian giltwood tripod stand

**PROVENANCE**

Private Collection  
Sotheby's London, 7 November 1995, lot 177

\$ 25,000-40,000



□ 110

**A REGENCY BRASS-MOUNTED  
CALAMANDER AND ROSEWOOD WRITING  
TABLE, CIRCA 1810**

height 30¾ in.; width 40¼ in.; depth 24¼ in.  
78 cm; 102 cm; 61.5 cm

**PROVENANCE**

Christie's, London, 6 October 1994, lot 75  
Sotheby's, London, 4 July 1997, lot 102  
The Legend of Dick Turpin, Christie's London, 9 March 2006,  
lot 302

• \$ 8,000-12,000





111

**A MASSIVE PAIR OF CHINESE EXPORT  
FAMILLE-ROSE 'MANDARIN PALETTE'  
'FIGURAL' HANDLED VASES QING  
DYNASTY, QIANLONG PERIOD, CIRCA 1775**

清乾隆 約1775年 粉彩開光人物庭院圖大瓶一對  
each sturdily potted and of rectangular section, applied at the shoulders with powerful *chilong*-form handles picked out in gilt, the exterior on two sides with two large panels outlined with scrolling foliage, exquisitely painted with Chinese figures in a pavilion engaged in various pursuits, all reserved on a cell-diaper ground  
height 22<sup>7</sup>/<sub>8</sub> in.; 58.1 cm

**PROVENANCE**

Christie's New York, 15 October 1986, lot 201  
Sotheby's New York, 25-26 January 2013, lot 54

**\$ 20,000-30,000**



112

**ALEXANDER POPE**

American, 1849 - 1924

***A Pair of Setters***

signed and dated *Alexander Pope-13* (lower right)  
oil on canvas  
canvas: 35 by 48<sup>3</sup>/<sub>4</sub> in.; 92 by 122.2 cm  
framed: 43 by 54<sup>3</sup>/<sub>4</sub> in.; 109 by 139 cm

**PROVENANCE**

Josephine and Walter Buhl Ford  
Sotheby's New York, 24 May 2006, lot 226

Alexander Pope was a lifelong Bostonian who studied briefly with the painter and sculptor William Rimmer (1816-1879), but was essentially a self-taught artist. His lasting love of the outdoors, hunting, and fishing led him to undertake naturalistic paintings and wood carvings primarily featuring birds and dogs. As a contemporary of William Michael Harnett, Pope belonged to a small group of late 19th century still life painters who were skilled in the art of *trompe l'oeil*, which he often incorporated into his still life paintings.

The portraits of the two setters are almost character studies, each with its own personality, as Howard J. Cave wrote in his 1901 article on Pope in *Brush and Pencil* (Howard J. Cave, "Alexander Pope, Painter of Animals," *Brush and Pencil*, vol. 8, May 1901). Dogs frequently feature in Pope's compositions, a number of which were reproduced by chromolithography in *Celebrated dogs of America: Imported and Native*, published in 1879 in Boston by S.E. Cassino. The grass stains on the standing setter's coat in the present painting suggest the pair was recently outside, and perhaps responsible in part for the successful hunt, proudly hanging at upper right.

Groups of birds—here two grouse and three woodcocks—recur throughout Pope's oeuvre, recalling 18th-century still lifes by Jean-Baptiste Oudry and Jean-Baptiste-Siméon Chardin but also modern treatments of the traditional subject by Claude Monet, including *Pheasants*, *Woodcock*, and *Partridge*, painted in 1879.

**\$ 40,000-60,000**



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### PART II

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Sale closes Wednesday, February 1st beginning at 10:00 AM





**CONDITIONS OF BUSINESS FOR BUYERS for New York sales (formerly referred to as “Conditions of Sale”)**

**1. INTRODUCTION**

In these Conditions of Business for Buyers, “we”, “us” and “our” refers to Sotheby’s, Inc. and “you” and “your” refer to Bidders and Buyers. For New York Wine & Spirits auctions, “we”, “us” and “our” refers to both Sotheby’s, Inc. and Sotheby’s Wine. If you are an agent acting on behalf of a principal, “you” and “your” refer to both principal and agent. Capitalized terms will have the meaning set out in Condition 2.

These Conditions of Business for Buyers are the terms and conditions applicable to Bidders and Buyers in our New York auctions (both live and timed auctions). The Conditions of Business for Buyers include the Authenticity Guarantee and any other additional conditions that are expressly stated as applicable to a sale, and they may be amended by any oral or written announcement or notice prior to or during the sale. Our and the Seller’s relationship with Buyers and any Bidders in relation to the Lots offered in a sale is governed by these Conditions of Business for Buyers and the express representations and warranties and indemnity given by the Seller. In relation to a sale, where applicable, any reference by us to “Conditions of Sale” or “Terms of Guarantee,” should be understood to mean these Conditions of Business for Buyers and the Authenticity Guarantee, respectively. We act as agent for the Seller, unless the Catalogue indicates otherwise, and a sale contract is made directly between the Seller and the Buyer. For New York Wine & Spirits auctions, Sotheby’s Wine acts as agent for the Seller, unless the Catalogue indicates otherwise, and Sotheby’s Inc. conducts the auction. In some cases, which will be indicated in the Catalogue, a Sotheby’s Group Company may own a Lot and/or may have a legal, beneficial or financial interest in a Lot as a secured creditor or otherwise.

By registering for an auction, including through our Online Platforms, you agree to be bound by these Conditions of Business for Buyers.

We may change these Conditions of Business for Buyers from time to time in our sole discretion, without notice to you or to the Seller, by posting such changes on the Sotheby’s website at [www.sothebys.com](http://www.sothebys.com). It is your and the Seller’s responsibility to periodically check the Conditions of Business for Buyers for changes by clicking the link “Conditions of Business.” You will know if these Conditions of Business for Buyers have been revised since your last review by referring to the “Last Modified” date at the bottom of this page. If you do not agree to the current Conditions of Business for Buyers, you should refrain from registering to bid in an auction.

**2. DEFINED TERMS**

**Authenticity Guarantee:** the guarantee we provide as principal to the Buyer in relation to a purchased Lot, as set out in Condition 15. In relation to a sale, where applicable, any reference by us to the “Terms of Guarantee” should be understood to mean the Authenticity Guarantee.

**Bidder:** any person or entity registered to bid in a sale.

**Buyer:** the buyer of record of a Lot.

**Buyer’s Expenses:** any costs or expenses, plus any applicable VAT, due to us from the Buyer in respect of the purchase of a Lot.

**Buyer’s Premium:** the commission the Buyer must pay to us as part of the Purchase Price for auction Lots. The Buyer’s Premium rate is subject to change at any time. The current Buyer’s Premium rate for all auctions except Wine & Spirits is 25% of the Hammer Price for a Hammer Price up to and including \$1,000,000, 20% of any amount of the Hammer Price in excess of \$1,000,000 up to and including \$4,500,000, and 13.9% of any amount of the Hammer Price in excess of \$4,500,000. For Wine & Spirits auctions, the Buyer’s Premium rate is 24% of the Hammer Price for all Lots. Buyer’s Premium is subject to any applicable VAT and/or sales or use tax.

**Catalogue:** the list of Lots offered in a sale and associated information, available on our website, any Sotheby’s Group application and, in some cases, in printed form.

**Hammer Price:** for each auction Lot sold, the last price accepted for the Lot by the auctioneer or acknowledged by the Sotheby’s online bidding system, or in the case of a post-auction sale, the agreed sale price.

**Lot:** an item (or more than one item grouped as one) of property offered for sale. In some cases, a Lot may be, or may be accompanied by, an experience (an “**Experience**”). A Lot may be or include an NFT (or more than one NFT), and the term “NFT” may be used to refer to any such Lot.

**NFT:** a non-fungible token established on a blockchain.

**Online Platforms:** our websites, any Sotheby’s Group application, and any other online means through which we enable Bidders to bid on Lots in our sales.

**Overhead Premium:** the fee the Buyer must pay to us as part of the Purchase Price for auction Lots, as an allocation of overhead costs relating to our facilities, property handling and other administrative expenses. The Overhead Premium rate is subject to change at any time. The current Overhead Premium rate is 1% of the Hammer Price. Overhead Premium is subject to any applicable VAT and/or sales or use tax.

**Parcel:** a group of Lots of the same type and quantity of wine. There may be some discrepancies between the different Lots in a Parcel with respect to level, condition or otherwise, as set out in the catalogue descriptions for each Lot.

**Purchase Price:** for auction Lots, the Hammer Price plus the Buyer’s Premium, Overhead Premium, any applicable VAT and/or sales or use tax, and any applicable artist resale right royalty payable by the Buyer on a qualifying Lot.

**Referenced Content:** with respect to an NFT, the metadata (excluding any legal terms and conditions embedded or referenced therein), content, digital asset and/or physical item, if any, to which the NFT relates.

**Reserve:** the confidential minimum Hammer Price at which an auction Lot can be sold.

**Seller:** the person(s) or entity(ies) on whose behalf we are offering a Lot for sale. Where a Sotheby’s Group Company owns a Lot, Sotheby’s acts in a principal capacity as Seller.

**Sotheby’s, Inc.:** the company incorporated in New York, with its headquarters at 1334 York Street, New York, NY 10021.

**Sotheby’s Group:** the Delaware corporation Sotheby’s, Sotheby’s Financial Services, Inc., and any entities in which either of them hold, from time to time, directly or indirectly, more than 50% of the issued share capital; and each, a “**Sotheby’s Group Company**.”

**Sotheby’s Wine:** the company incorporated as 72nd and York Inc., a wholly owned subsidiary of Sotheby’s, Inc., d.b.a. Sotheby’s Wine.

**VAT:** any applicable Value Added Tax or goods and services tax, or an amount in lieu of Value Added Tax or goods and services tax, as the case may be, at the prevailing rate.

**3. THE LOTS**

(a) All Lots are offered for sale in the condition they are in at the time of the sale. You acknowledge that many Lots are of an age and type such that they are not in perfect condition. Catalogue descriptions and condition reports may refer to imperfections of a Lot or Referenced Content, but Lots or Referenced Content may have other faults not expressly referred to in the Catalogue or condition report. Illustrations are for identification purposes only and may not convey full information as to the actual condition of a Lot or Referenced Content.

(b) You accept responsibility for carrying out your own inspections and investigations of Lots in which you may

be interested. You should inspect a Lot before bidding to determine and to satisfy yourself as to its condition, size, description and whether it has been repaired or restored, as applicable, and we accept bids on Lots solely on this basis. Condition reports may be available to assist when inspecting Lots. Lots may be available for viewing in person at our premises or another location and viewing information will be available on our website. For any NFT Lot, in addition to the foregoing, you are solely responsible for reviewing and inspecting the smart contract, if available, prior to your purchase.

(c) You acknowledge that our knowledge of each Lot is partially dependent on information provided by the Seller, and we are not able to and do not carry out exhaustive due diligence on each Lot. Information provided to you regarding any Lot, including any estimates, information in the Catalogue, condition reports, or information in respect of the age of hand-coloring in maps, atlases or books, is a matter of opinion only and not a representation of fact. This information is dependent upon, among other things, the condition of the Lot, the degree of research, examination or testing that is possible or practical in the circumstances, and the status of generally accepted expert opinion, research and scientific or technical analysis at the time of cataloguing. Any estimates should not be relied upon as a prediction of the selling price or value of a Lot and may be revised from time to time in our absolute discretion.

(d) If the Lot is an NFT, you acknowledge and agree that our staff are not information technology or data experts, and that by bidding in the auction of the NFT, or otherwise purchasing or acquiring the NFT, you accept that NFTs are subject to inherent technological risks which may affect their performance now or in the future. You further acknowledge and agree that the characterization and regulatory scheme governing NFTs, cryptocurrencies, and blockchain technology is uncertain and undetermined, that your purchase and/or receipt of the NFT complies with applicable laws and regulations in your jurisdiction, and that new regulations or policies may materially adversely affect the sale or resale of the NFT.

(e) If the Lot is an NFT, you acknowledge and agree that the NFT may be subject to resale royalties, including to a Sotheby’s Group Company, through application of the smart contract or other technical solution on any subsequent resales of the NFT. On any such resale by you, you may be obligated to collect and remit to the appropriate party resale royalties as applicable, and you are responsible for any network fees and/or gas fees that may apply to such payments as well as any transaction duties imposed by law.

(f) We reserve the right to withdraw any Lot from an auction or to cancel an auction, whether prior to or during the auction, and we will not be liable to you for any claims, causes of action, liabilities, damages, losses, or expenses in connection with such withdrawal or cancellation.

(g) Unless otherwise specified, all auction Lots are offered subject to a Reserve. The Reserve for a Lot cannot exceed the Lot’s low estimate. In a timed auction, you acknowledge that we may reduce the Reserve for any Lot at any time during the auction, provided it has been agreed with the Seller prior to any such reduction.

(h) Each Lot offered will be referenced by its Lot number assigned in the Catalogue. Unless we specify otherwise, bids must be on a per-Lot basis.

(i) Experiences will be fulfilled by the relevant entity or entities specified in its description in the Catalogue. We do not plan, host, operate, fulfill, endorse, verify, vouch for, investigate or vet any Experience. For each Experience, any incidental costs and expenses such as fees for travel, food or lodging are the sole responsibility of the Buyer unless otherwise expressly stated in the Experience description.

(j) The Buyer is solely responsible for identifying and obtaining any necessary export, import, firearm, endangered species or other permit for a purchased Lot. Any symbols or notices in the Catalogue reflect

our reasonable opinion at the time of cataloguing and are included for informational purposes only. Without prejudice to Condition 3(k), neither we nor the Seller make any representations or warranties as to whether any Lot is subject to export or import restrictions or any embargoes. The denial of any permit or license will not justify cancellation or rescission of the sale or excuse any delay in payment. We will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to our satisfaction of compliance with this Condition.

**(k) DISCLAIMER OF WARRANTIES:**

(i) All Lots are offered for sale “AS IS,” without any guarantee, representations or warranties by us or the Seller, except for the express representations and warranties given by the Seller and the Authenticity Guarantee, which we, as principal, provide to the Buyer. We and the Seller disclaim all implied warranties, including but not limited to merchantability and fitness for a particular purpose, except in so far as such obligations cannot be excluded by law. Neither we nor the Seller give you any guarantee, representation or warranty as to the correctness of the Catalogue or other images or descriptions of the condition, completeness, size, quality, rarity, value, importance, medium, frame, provenance, exhibition history, or literary or historical relevance of any Lot, and no statement anywhere, whether oral or written, will be deemed such a warranty, representation or assumption of liability. Except as expressly set forth elsewhere in these Conditions of Business for Buyers, neither we nor the Seller make any representations or warranties as to whether any Lot is subject to copyright or whether the Buyer acquires any copyrights, including but not limited to, any reproduction rights in any Lot.

(ii) In the case of NFTs, in addition to the above and except for the express representations and warranties given by the Seller and the Authenticity Guarantee, which we, as principal, provide to the Buyer, neither we nor the Seller make any representations or warranties as to the following: (1) whether the NFT or any Referenced Content is subject to copyright; (2) the nature, character, contents, condition, behavior, operation, performance, security, integrity, metadata, persistence, quality, technical details or terms of the smart contract, NFT or the Referenced Content, including without limitation any further iterations of the same; (3) that the smart contract, NFT or Referenced Content or the delivery mechanism for the NFT does not contain vulnerabilities, viruses or malware or other harmful components, or that either will function as any bidder or Buyer expects or without error or mistake; (4) the uniqueness of the Referenced Content; (5) that the NFT is reliable, correctly programmed, compatible with your or others’ computer systems, up-to-date, error-free, compatible with your digital wallet or meeting your requirements, or that defects in the NFT can or will be corrected; or (6) the accuracy or reliability of any simulation or videos depicting the intended performance of the NFT or the Referenced Content, whether displayed on our websites or on any other platform.

**4. BUYER REPRESENTATIONS AND WARRANTIES**

(a) You represent and warrant to us and the Seller that at all relevant times:

(i) your bids on any Lot are genuine and are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with any applicable antitrust laws;

(ii) your performance under these Conditions of Business for Buyers has not and will not violate any applicable law, regulation or code in any jurisdiction;

(iii) regarding any Lots containing alcoholic beverages, where required by applicable law, you are properly licensed, permitted or otherwise authorized to purchase, receive, possess and/or cause to transport alcoholic beverages;

(iv) your purchase of a Lot and, if you are acting as an agent on behalf of a principal, the arrangement between you and your principal, will not facilitate tax crimes;

(v) you have no knowledge or reason to suspect that (1) the funds used to purchase a Lot are connected with the proceeds of criminal activity, or (2) you or your principal, if applicable (or, if you are an entity, any person(s) or entity(ies) with a beneficial or ownership interest in you), are under investigation, charged with, or convicted of any substantive or predicate money laundering or economic sanctions crime, terrorist activity, tax evasion or act in violation of any anti-bribery or anti-corruption laws or regulations;

(vi) you (and your principal, if applicable) are not, nor are you (or your principal, if applicable) owned (in whole or in part), controlled, or acting on behalf of, an entity or individual that is: (1) the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union or any of its member states, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, “**Sanctions**”), or (2) located, organized, or resident in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, Syria, the Russian Federation and Belarus) (collectively, “**Sanctioned Jurisdictions**”);

(vii) you (and your principal, if applicable) are currently in compliance, and for the past five years have complied, with applicable Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws;

(viii) the Purchase Price will not be funded directly or indirectly by or from anyone that is the subject of Sanctions or located, organized, or resident in a Sanctioned Jurisdiction;

(ix) no party directly or indirectly involved in the transaction is the subject of Sanctions or is owned (in whole or in part) or controlled by any individual or entity that is the subject of Sanctions or otherwise located, organized, or resident in a Sanctioned Jurisdiction, except as expressly authorized in writing by the government authority having jurisdiction over the purchase and with our prior express written consent;

(x) if you are acting as agent on behalf of a principal, you have taken steps reasonably designed to ensure compliance with Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws, including but not limited to, conducting appropriate due diligence on your principal and screening source of funds. You will retain and make available upon request the documentation evidencing such due diligence for at least five years after the purchase, and all commissions payable to you for this consignment have been authorized by your principal;

(xi) your purchase will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, or anti-bribery or anti-corruption laws; and

(xii) you have full legal authority without any further action or other party’s consent to enter into and perform under these Conditions of Business for Buyers and to give these representations and warranties; if you are an entity, the individual bidding on your behalf is authorized to do so and the entity is duly incorporated or formed, validly existing and in good standing in the jurisdiction where it is incorporated or formed.

(b) We may, in our sole discretion, rescind the sale of a Lot if you reasonably determine that (i) any of the Buyer’s representations or warranties is inaccurate, incomplete or breached; (ii) any of the Seller’s representations or warranties is inaccurate, incomplete or breached; or (iii) the sale has subjected or might subject us or the Seller to liability.

**5. INDEMNITY**

You shall indemnify and hold us, each Sotheby’s Group Company, our and their respective officers and employees, and the Seller harmless against any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys’ fees), arising out of or in connection with

any inaccuracy, incompleteness or breach of any of your representations or warranties or breach of your obligations under these Conditions of Business for Buyers to the fullest extent permitted by law.

**6. BIDDING**

(a) You must create an account and provide the requested information in order to bid. We may require financial references, guarantees, deposits or other security, as we determine necessary or appropriate.

(b) To bid on a Lot containing an NFT, you must have a digital wallet capable of supporting and accepting the NFT.

(c) To bid on any auction Lot designated as a “Premium Lot,” you must complete the required Premium Lot pre-registration application. We must receive your application at least 3 business days prior to the commencement of the auction, and our decision whether to accept your application will be final. Online bidding may not be available for Premium Lots.

(d) We advise Bidders to place their bids directly, either in person at the auction (where available) or through our Online Platforms. If you elect to bid or to participate in an auction held through an Online Platform, you are responsible for making yourself aware of all salesroom notices and announcements, which will be available on the Online Platforms.

(e) We also accept written bids and telephone bids, by arrangement with the Bids Department. A written bid, also known as an absentee bid, is where a Bidder submits a maximum bid ahead of a live auction, which will be executed on the Bidder’s behalf by the auctioneer at the lowest price possible and never for more than the maximum amount the Bidder indicates. Written bids and telephone bids are offered as a courtesy for no additional charge, at the Bidder’s risk and subject to our other commitments at the time of the auction. We will seek to carry out written bids, endeavoring to ensure that the first received of identical written bids has priority. We will not accept liability for failure to place written or telephone bids.

(f) For certain sales, Bidders are permitted to submit via the Online Platform a maximum bid before the start of a live auction (an “**Advance Bid**”). Advance Bids will be executed on your behalf automatically up to your predefined maximum value in response to other bids placed on the Lot, including bids placed by us on behalf of the Seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all Bidders; the value and status of your Advance Bid will be visible only to you, unless it is the leading bid. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment.

(g) All bidding will be in the currency of the sale location. As a courtesy to Bidders, a currency board is operated in many salerooms for live auctions for informational purposes only. Online Bidders will not be able to see any such currency conversion board that may be displayed in the auction room.

(h) We reserve the right to refuse or revoke permission to bid before or during a sale for any reason. For live auctions with bidding in person, we may refuse admission to the auction. For timed auctions, we also reserve the right to deactivate your account at any time prior to, during, or after an auction.

(i) For timed auctions, live auctions with Advance Bidding, and online sales, you may cancel a bid after you place it only if (i) the description of or the condition report for the Lot has been materially revised after the bid was placed; or (ii) a notice regarding the Lot has been posted on our website after the bid was placed. Other than in the foregoing limited circumstances, you agree that any bid you place, regardless of the means by which you have done so, is final and you will not be permitted to amend or retract it. For all auctions and sales, should





your bid be successful, you irrevocably agree to pay the full Purchase Price and any applicable Buyer's Expenses. We are not responsible for any errors that you make or that are made through your Sotheby's account in placing a bid on a Lot.

## 7. CONDUCT OF AN AUCTION

(a) An auction is by its nature fast-moving and bidding may progress very quickly. In a live auction, the auctioneer will commence and advance the bidding at levels and in increments the auctioneer considers appropriate (including by reference to any advance bids made). The auctioneer has discretion to vary bid increments in the auction room and on the telephone but Bidders using Online Platforms may not be able to place a bid that is less than a whole bidding increment above the previous bid.

(b) In a timed auction, bidding opens at an amount that is at or below the low estimate for the Lot and escalates in bid increments that we determine. We may vary the amount of the bid increments during a timed auction. Lots will be closed sequentially, either by the online system or, in some cases, by a live auctioneer. If closed by the online system, Lots will close sequentially in one-minute intervals unless a bid is placed within one minute of a Lot's scheduled closing time, in which case we will extend the sale of that Lot by two minutes from the time of the last bid and such extensions may be repeated for a maximum period of two hours. The extension of any Lot's closing time does not affect any other Lot's closing time; therefore, it is possible that Lots will close out of numerical Lot order.

(c) With respect to Parcels, at the auctioneer's discretion, the successful Bidder of the first Lot in a Parcel will have the option, but not the obligation, to purchase in consecutive order one or more of the remaining Lots in the Parcel, each at the same successful bid price as the first Lot. If any Lots in the Parcel are not purchased, the auctioneer will open the bidding on the next unsold Lot in the Parcel, and the successful Bidder of that Lot will have the option, but not the obligation, to purchase in consecutive order one or more, if any, of the remaining Lots in the Parcel, each at the newly-established successful bid price.

(d) The auctioneer (or, in a timed auction, the online system) may open bidding on any Lot by placing a bid on behalf of the Seller below the Reserve. The auctioneer may further bid on behalf of the Seller, up to but not at the Reserve, by placing successive or consecutive bids for a Lot, or by placing bids in response to other Bidders; in a timed auction, such bids will be counted toward the total bid count displayed on the Online Platform.

(e) The auctioneer (or, in a timed auction, the online system) may refuse or reject any bid, including bids that have previously been accepted, withdraw any Lot, or reopen or continue the bidding (including after the fall of the hammer or, in a timed auction, the close of a Lot). If the Reserve for a Lot is not met, the auctioneer may withdraw the Lot from sale, and the auctioneer or online system will announce that the withdrawn Lot has been "passed", "withdrawn", "returned to owner," "unsold," "bought-in" or the equivalent.

(f) In the case of error or dispute with respect to bidding, either during or after the auction, we in our sole discretion may refuse any bid, withdraw a Lot, determine who the Buyer is, continue or re-open the bidding, cancel the sale of a Lot, or re-offer and re-sell a Lot (including after the fall of the hammer or, in a timed auction, the close of a Lot), and take such other action as we reasonably deem appropriate. In the case of any dispute, our sale record will be absolute and final. In the event of any discrepancy between any online records or messages provided to you and our sale record, our sale record will prevail. Where we decide to cancel the sale of a Lot or to re-offer and sell a Lot following an error or dispute with respect to bidding, we will notify the Buyer of such decision as soon as reasonably practicable.

(g) Subject to Condition 7(e), the Buyer will be: in a live auction, the highest Bidder accepted for a Lot at the fall of the hammer; in a timed auction, the highest Bidder accepted for a Lot on the close of the Lot; in the case of a Bidder bidding as agent, such Bidder's principal will be the Buyer. This means that, subject to Condition 7(e), the sale contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer in a live auction, or on the close of a Lot in a timed auction, whereupon the Buyer becomes liable to pay the full Purchase Price and any applicable Buyer's Expenses. The sale contract between the Seller and the Buyer of a Lot will be final at the end of the auction session.

(h) Any post-auction sale of Lots will be made pursuant to these Conditions of Business for Buyers.

## 8. PAYMENT

(a) Generally.

(i) Buyers will be invoiced after the sale. For online Bidders, the purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on our website is provided for your convenience only. In the event of any discrepancy between the online purchase information and the invoice we send you following the sale, the invoice will prevail. We may process payments through third-party service providers, which may post operating rules related to payment on their respective websites and change such rules from time to time. For credit card payments, you authorize us, and our third-party service providers, to immediately charge your selected payment method for all amounts presented to you in the checkout and purchase process.

(ii) For auction Lots, the Buyer's Premium and Overhead Premium will be added to the Hammer Price on a per-Lot basis and are payable by the Buyer as part of the Purchase Price.

(iii) The Buyer also must pay as part of the Purchase Price any applicable sales tax, compensating use tax, VAT, consumption tax, goods or services tax or other indirect taxes, luxury tax, excise tax, and duties or tariffs (collectively, "Taxes"), as well as any applicable artist resale right royalty, on the purchase of a Lot where and as required by applicable law. We will collect any applicable Taxes and artist resale right royalty on the purchase of a Lot where and as required by applicable law. The Buyer shall pay the Purchase Price in full without any deduction for taxes of any kind, unless such deduction is required by law. In any such case, the amount due to us from the Buyer will be increased to an amount that after deduction for any such taxes leaves an amount equal to the Purchase Price.

(iv) Payment of the Purchase Price for a Lot and any Buyer's Expenses is due from the Buyer in the currency of the relevant sale (except to the extent permitted in Condition 8(b)) immediately upon conclusion of the auction, notwithstanding any requirements for export, import or other permit. The Buyer's obligation to pay the full Purchase Price and any applicable Buyer's Expenses is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever.

(v) We will not accept payment from a source other than the Buyer. If you are registered to bid as a company, your company will need to pay for any purchases in the name of the company via an accepted payment method. Partial payment for a Lot is not permitted.

(vi) Title in a purchased Lot will not pass to the Buyer until we have received the full Purchase Price in cleared funds. We will release a Lot to the Buyer or Buyer's agent after we have received from the Buyer the full Purchase Price and any applicable Buyer's Expenses in cleared funds and appropriate identification of the Buyer and Buyer's agent (if any), unless we are prevented from doing so by an event beyond our control. Any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the full Purchase Price and any applicable Buyer's Expenses.

(b) Payment in cryptocurrency: for Lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 8(b) in addition to the terms set forth in Condition 8(a) above.

(i) We will accept payment in cryptocurrency only for Lots designated as eligible for such in the Catalogue or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: Bitcoin (BTC), Ether (ETH) and USD Coin (USDC).

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced, and Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from us, and payment must be made between the hours of 9:00am and 12:00pm Eastern Time, Monday through Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in your name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and we may require you to provide documentation to confirm that you own the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 8(b). If you make payment in cryptocurrency other than in accordance with Condition 8(b), including where we determine or reasonably believe, in our sole discretion, that any of your representations and warranties are inaccurate, incomplete or breached, we may, in our sole discretion, return those funds to you, hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and require you to pay in the fiat currency of the sale. In addition, in the event we make any refund of Taxes to you and you paid such Taxes using cryptocurrency, you understand and agree that we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us for such Taxes; (2) the amount(s) in fiat currency that we invoiced to you for such Taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid for such Taxes. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(vi) Once you initiate a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by us. You are responsible for verifying that you have sent the correct amount to the correct digital wallet address.

(vii) If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (1) you own the digital wallet and the cryptocurrency used to make payment; (2) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; (3) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; and (4) your payment in cryptocurrency will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws. We may, in our sole discretion, refuse payment in cryptocurrency from any Buyer if we reasonably determine any of the

Buyer's representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

(viii) We shall have no liability for any payment made by you in cryptocurrency that is not received by us for whatever reason.

(ix) You acknowledge the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorized access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavorable exchange rates; and the risk of unfavorable regulatory intervention and/or tax treatment in relation to transaction in such currency. We will have no liability for any of the foregoing.

## 9. Consequences of Late- or Non-payment

(a) The Buyer is required to pay the full Purchase Price for a Lot and any applicable Buyer's Expenses in cleared funds within five days of the auction. If the Buyer fails to do so without our prior agreement, the Buyer will be in default. In such case, without prejudice to any rights or remedies the Seller may have, we may in our sole discretion exercise one or more of the following rights or remedies in respect of each Lot for which the Buyer has failed to pay in full, to the fullest extent permitted by law, in addition to any and all other rights or remedies available to us or the Seller by law or in equity:

(i) store the Lot at our premises or, if the Lot is an NFT, in our or the Seller's digital wallet, or elsewhere at the Buyer's sole risk and expense;

(ii) cancel the sale of the Lot;

(iii) set off any amounts owed to the Buyer by a Sotheby's Group Company against any amounts outstanding from the Buyer in respect of the Lot;

(iv) apply any payments made to us by the Buyer as part of the Purchase Price and Buyer's Expenses towards such Lot or any other Lot purchased by the Buyer, or to any shortfall on the resale of any Lot pursuant to paragraph (vii) below, or to any damages suffered by us as a result of breach of contract by the Buyer;

(v) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(vi) charge interest at the annual percentage rate of 6% above the prime rate, but in no event greater than the maximum rate permitted by law, from the date on which payment is due to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(vii) retain or exercise a lien over any of the Buyer's property that is in the possession of a Sotheby's Group Company, in which case we will inform the Buyer, and we may thereafter arrange the sale of such property and apply the proceeds to the amount outstanding;

(viii) resell the Lot at the Buyer's expense either at auction or by private sale, with estimates and reserves set at our discretion, and in the event such resale is for less than the sum of the Purchase Price and applicable Buyer's Expenses for that Lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(ix) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that Lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; and

(x) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs, and in such case, we will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

(b) In the event the Buyer fails to pay any or all of the Purchase Price for a Lot and we elect to pay the

Seller any portion or all of the sale proceeds, the Buyer acknowledges that we will have all of the rights that the Seller would otherwise have against the Buyer for any such amount, whether at law, in equity, or under these Conditions of Business for Buyers.

(c) A defaulting Buyer will be deemed to have granted and assigned to us and each other Sotheby's Group Company a continuing security interest of first priority in any property or money of or owing to such Buyer in the possession, custody or control of us or any other Sotheby's Group Company, in each case whether at the time of the applicable sale, the default or if acquired at any time thereafter, and we and each other Sotheby's Group Company may retain and apply such property or money as collateral security for the obligations due to us or to any other Sotheby's Group Company. We and each other Sotheby's Group Company will have all of the rights accorded a secured party under the New York Uniform Commercial Code. A defaulting Buyer hereby agrees that we and each other Sotheby's Group Company may file financing statements under the New York Uniform Commercial Code without the Buyer's signature.

## 10. COLLECTION AND DELIVERY OF PURCHASES

(a) The provisions of this Condition 10(a) apply to all Lots (or portions of Lots) that are not NFTs:

(i) The Buyer is obliged to arrange collection of purchased Lots no later than 30 calendar days after the date of sale, or if applicable, within the time stipulated in the relevant sale information available on our website.

(ii) Except as set out in this Condition 10(a)(ii), all packing and handling are at the Buyer's risk. We will not be liable for any acts or omissions of third-party packers or shippers. For Lots from a Wine & Spirits auction where we arrange for domestic shipping at your request on your behalf, we will charge you a non-refundable fee at a rate of 1% of the Purchase Price for all domestic shipments arranged. Such fee covers property handling and administration and bearing liability for loss or damage to the Property while in our possession. We will only be liable for breakage or loss during transit. All packages must be inspected upon receipt and breakage or loss reported to us immediately upon delivery of the property. We will not refund any shipping charges, packing charges, or fees.

(iii) If you request Sotheby's to assist with shipping purchased Lots to you, we will include a shipping quote outlining the Buyer's shipping costs (the "Buyer's Shipping Quote"). For international Buyers, the Buyer's Shipping Quote will be exclusive of any taxes or duties, and it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third-party charges necessary to facilitate shipment. Once you have accepted the Buyer's Shipping Quote and we have received in full the Purchase Price, applicable Buyer's Expenses and you have paid in full the amount stated in the Buyer's Shipping Quote by the payment deadline, we will arrange shipment of the Lot to you to the address you provided on your account following conclusion of the sale. Purchased Lots cannot be delivered to P.O. boxes, and we are unable to arrange delivery to those locations specified as excluded zones in the shipping costs calculator that is available on the Online Platform. If you request delivery of a Lot to any such destination, we reserve the right to require you to collect the Lot from us or to arrange delivery of the Lot by a third-party carrier.

(iv) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a Lot within 30 calendar days of the conclusion of the auction, we will store the Lot at the Buyer's expense and risk at our premises or with a third party. Regarding uncollected Lots from a Wine & Spirits auction, if a purchased Lot remains uncollected after 90 days, we may send it to our wine warehouse, upon which time applicable state and local sales tax will be charged. The Buyer hereby agrees to the Virtual Cellar Terms of Use, Storage Terms of Use and

Auto-Renewal Policy with regard to the storage of such Lot(s), which can be found at <https://www.sothebyswine.com/ny/storage>.

(v) If a purchased Lot is not collected within six months of the auction, the Buyer authorizes us, having given notice to the Buyer, to arrange a resale of the Lot by auction or private sale, with estimates and reserves at our discretion. Any such sale conducted by a Sotheby's Group Company will be conducted under the standard Conditions of Business for Sellers and the Conditions of Business for Buyers, if any, applicable to the relevant sale. If the Lot sells, we will be entitled to deduct from the sale proceeds our standard seller's commission and any other costs we incur in selling the Lot, and any excess will be remitted to the Buyer.

(b) The provisions of this Condition 10(b) apply to all Lots (or portions of Lots) that are NFTs:

(i) In order to receive an NFT, you must have a digital wallet that is capable of supporting and accepting the NFT, that you own, and to which you have access. You understand and acknowledge that not all digital wallets can support storage of a non-fungible token, and that if your wallet does not support storage of the NFT purchased by you, you may not be able to access that NFT. If you fail to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five business days of the conclusion of the sale, we may, in our sole discretion, treat the NFT as transferred to you for purposes of Condition 11(a)(iii), treat the NFT Lot as a Lot for which the Buyer has failed to pay in full for purposes of Condition 9, and hold you responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.).

(ii) We or the Seller will mint or transfer the NFT to the digital wallet that you have specified, after you have met the conditions in Condition 8 and subject to any additional timing or criteria included in the Catalogue or other descriptions of the Lot. We or the Seller will transfer the NFT to the wallet address specified by you and are not responsible for confirming that you have supplied us with the correct or a valid address. We and the Seller are not responsible if the transfer of the NFT to your wallet fails, unless such failure is the result of us sending the NFT to a wallet address other than the one provided by you.

## 11. RISK AND RESPONSIBILITY FOR LOTS

(a) Risk and responsibility for a purchased Lot will transfer to the Buyer as follows:

(i) for Lots (or portions of Lots) that are not NFTs in live auctions: on the earlier of: (1) collection of the Lot, or (2) the 31<sup>st</sup> calendar day after the sale, or if applicable, the expiry of the time specified in the special sale information available on our website, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. For any Lots stored at a third-party location and not available for collection from our premises, your provision to us of instructions authorizing the release to you or your agent shall constitute collection by the Buyer.

(ii) for Lots (or portions of Lots) that are not NFTs in timed auctions: (1) if we dispatch the Lot to the Buyer (using the method of shipping the Buyer specified for the Lot), when the Lot comes into the physical possession of the Buyer or the Buyer's designated agent or (2) if collection by the Buyer is available, when the Buyer or the Buyer's designated agent collects the Lot, except that in either of the foregoing, risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. If you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 12 below), you acknowledge that the Lot is at your risk and that you should therefore insure the Lot against loss or damage until it is returned to us.

(iii) For Lots (or portions of Lots) that are NFTs: After transfer of the NFT to the digital wallet specified by you,





you are responsible for secure storage of the NFT in the wallet or other storage mechanism you use to receive and/or hold the NFT. You are solely responsible for any risks associated with the transferring, creating, holding, storing, or use of NFTs or a digital wallet, as applicable, including network failures or disruptions; corrupted wallet files; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of attack against the NFT; risk of losing access to the NFT due to loss of private key(s); custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; failure to provide appropriate maintenance (including without limitation hosting); and other unanticipated risks. Neither we nor the Seller will not be responsible for any such risks or losses.

(b) Once risk passes to the Buyer, the Buyer irrevocably releases us and each other Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller, from any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees) for loss of or damage to the Lot.

(c) Before risk and responsibility for a purchased Lot transfers to the Buyer in accordance with this Condition 11, we assume liability for loss or damage to a Lot, subject to the exclusions set out in paragraph (d) below. In the event of loss or damage for which we have assumed liability, we will determine the extent of depreciation to the Lot, if any, caused by the loss or damage and compensate the Buyer in respect of that loss up to the amount of the Purchase Price paid by the Buyer for the Lot.

(d) We will not be liable for any loss or damage (1) caused by any process undertaken by independent contractors engaged with your consent, including but not limited to for restoration, conservation, framing or cleaning; (2) caused to frames or to glass covering prints, paintings or other flat works; or (3) caused by changes in humidity or temperature (as long as we take reasonable care in handling the Lot), normal wear and tear, gradual deterioration or inherent vice or defect (including woodworm), war, any act or acts of terrorism (as defined by our insurers), nuclear fission, radioactive contamination, or chemical, bio-chemical or electromagnetic weapons. If the Lot is an NFT, in addition to the above, we will not be liable for any loss related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(e) Upon your receipt of payment from us for any loss or damage to a Lot in accordance with this Condition 11, you, on your own behalf and on behalf of your insurer(s), irrevocably release us and each other Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller from all liability for loss of or damage to such Lot and irrevocably waive all rights and claims that you might have against us or any other Sotheby's Group Company, our or their respective officers or employees, agents, warehouses or the Seller in connection with the same.

## 12. CONSUMER CANCELLATION

(a) Timed Auction Cancellation of Purchase

(i) If you are a “**Consumer**” (namely a person acting for purposes that are wholly or mainly outside of your trade, business, craft or profession) who habitually resides in the European Union or United Kingdom and the Seller is a “**Trader**” (namely a Seller acting for purposes relating to their trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf), then you have the right to cancel your online purchase of goods (except for goods that are personalized or made to the Buyer's specifications) (the “**Consumer Cancellation Right**”) for any reason during the period of 14 calendar days after you or your designated agent (other than the carrier) acquires physical possession of the Lot or, if the

Lot is an NFT, after the date that you have submitted payment but before we or the Seller have initiated the transfer of the NFT to the wallet specified by you (the “**Consumer Cancellation Period**”). Once, however, we or the Seller have initiated the transfer of the NFT to the wallet specified by you, you agree that you will no longer have the right to cancel the sale under the terms of this Condition. To exercise the Consumer Cancellation Right in relation to a Lot, the Consumer must (1) notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email or you may use the model cancellation form provided in Condition 12(c)) prior to the end of the Consumer Cancellation Period, and (2) for Lots that are not NFTs, return the Lot to us in the same condition as when you or your representative received it, by no later than 14 calendar days after providing notice of intent to cancel.

(ii) You shall return the Lot or deliver it to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you notify us of your intention to cancel your purchase of the Lot. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You must bear the direct costs of returning the Lot. If we had arranged for the Lot to be delivered to you, we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery, but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

(iii) If the foregoing conditions for exercising the Consumer Cancellation Right are met, we will reimburse the Buyer for Purchase Price, if paid, plus standard delivery charges, if we are required to do so in accordance with the Consumer Cancellation Right. We will not process the reimbursement unless and until the Lot is returned to us or you have supplied us with evidence of having returned the Lot to us.

(iv) We will make the reimbursement to the Buyer using the same method of payment as the Buyer used for the initial transaction, unless expressly agreed otherwise. We will not charge the Buyer any fee in connection with processing the reimbursement.

(v) We will not reimburse the Buyer for any supplementary costs that arose if you chose a type of delivery other than the least expensive type of standard delivery offered by us or any import duties you incur as a result of you returning the Lot to us. We are entitled to deduct from the reimbursement the amount of any loss in value of the Lot that is caused as a result of unnecessary handling by you.

(vi) If you exercise a Consumer Cancellation Right pursuant to this Condition 12 and you paid any amount(s) due using cryptocurrency, we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us; (2) the amount(s) in fiat currency that we invoiced to you; or (3) the fiat currency equivalent, based on the exchange rate quoted by a financial entity designated by us, at the time the refund is made of the amount(s) of cryptocurrency that you paid. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

### (b) Cancellation of Delivery Services

(i) If you are a Consumer who habitually resides in the European Union or United Kingdom, then you have the right to cancel the contract for any delivery services in connection with your purchase of a Lot (the “**Services Cancellation Right**”) for any reason during the period of 14 calendar days after the conclusion of the contract for delivery services (the “**Services Cancellation Period**”).

(ii) If you request us to begin performance of the delivery services during the Services Cancellation Period and subsequently decide to exercise your right to cancel the provision of services during the Services Cancellation Period, you shall pay us the cost of the services that

have been performed by the time you exercise your cancellation right. We will make any reimbursement due to you not later than 14 days after the date on which we are informed about your decision to cancel the services. We will make the reimbursement to you using the same method of payment as you used for the initial transaction, unless expressly agreed otherwise. We will not charge any fee in connection with processing the reimbursement.

(c) To exercise a Consumer or Services Cancellation Right, you must notify us of your intention to cancel by a clear statement (e.g. a letter sent by post, fax or email) prior to the end of the Consumer or Services Cancellation Period. Alternatively, you may use the following model cancellation form:

*To: Sotheby's [insert the name of the company within the Sotheby's Group conducting the relevant sale]*

*I/We\* hereby give notice that I/We\* cancel [my/our online purchase of the following goods[\*]] [the provision of the following delivery services [\*]].*

*Ordered on [\*]/received on [\*].*

*Name of Consumer(s):*

*Address of Consumer(s):*

*Signature of Consumer(s) [only if the notification is in hard copy]*

*Date:*

*[\*] Delete as appropriate*

## 13. EXCLUSIONS AND LIMITATIONS OF LIABILITY

(a) Generally

(i) Neither we nor the Seller will be liable for errors or omissions in the glossary of terms, if any, or the Catalogue or other descriptions of the Lot, though if we discover a material error or omission in such materials prior to the auction, we will endeavor to provide a correction, time permitting.

(ii) We reserve the right to withdraw any Lot before the conclusion of the sale and will have no liability to you for such withdrawal. Regarding Experiences, we reserve the right to withdraw any Experience before or after the sale, and we will have no liability to you for such withdrawal.

(iii) We offer the Online Platforms as a convenience to clients. The application that enables participation via the Online Platforms is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an auction via the Online Platforms and in maintaining continuity of such access. Neither we nor the Seller will be liable to you for any failure to execute bids through our Online Platforms, or errors or omissions in connection therewith, including, without limitation, errors or failures caused by (1) any loss of connection between you and our Online Platforms; (2) a breakdown on or problem with our Online Platforms or other technical services; or (3) a breakdown or problem with your internet connection, computer, mobile device or system.

(iv) We are not liable to you for any acts or omissions in connection with the conduct of the auction or for any matter relating to the sale of any Lot, other than as set out in the Authenticity Guarantee, or as may be required by applicable law.

(v) The Seller of any Lot is not liable to you for any acts or omissions in connection with any matter relating to the sale of such Lot, other than a breach of the express representations and warranties given by the Seller.

(vi) Unless we own a Lot offered for sale, we are not responsible for any breach of these Conditions of Business for Buyers by the Seller.

(vii) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages.

(viii) With respect to Experiences, no Sotheby's Group Company, nor our and their respective officers and employees, will be liable for any negligent act or omission of any person or entity providing any goods or services arising out of or in connection with the fulfillment of an Experience or the Buyer's participation in the Experience, or for any claims, causes of action, liabilities, damages, losses, or expenses (including but not limited to reasonable attorneys' fees) arising out of or in connection with the Buyer's interaction with the Seller or any third party in connection with an Experience.

(ix) Without prejudice to Conditions 13(a)(i)-(viii), our and the Seller's aggregate liability to you under these Conditions of Business for Buyers for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot actually paid, except in the case of our willful misconduct or fraud, or in the case of death or personal injury caused by our negligent acts or omissions.

(b) In addition to the terms set forth in Condition 13(a) above and without limiting Condition 3(i) above in any way, NFTs shall be subject to the additional terms in this Condition 13(b).

(i) We are only selling the ownership rights to the NFT and in no way are we responsible for any resales or secondary market sales of the NFT or the Referenced Content or any iterations of the same. Any copyright(s) in and to the NFT and Referenced Content, including but not limited to, any reproduction rights in any Referenced Content, remain with the creator(s) thereof, and the purchase of the NFT does not constitute an assignment of any copyright(s) in and to the NFT or Referenced Content. If you purchase an NFT, then, including without limitation, these Conditions of Business for Buyers, and any Listing Terms, we hereby grant you a worldwide, non-exclusive, non-transferable, royalty-free license to use, copy and display the NFT and the Referenced Content for such purchased NFT solely for the following purposes: (a) for your own personal, non-commercial use; (b) as part of a marketplace that permits the purchase and sale of your NFTs; or (c) as part of a third party website or application that permits the inclusion, involvement, or participation of your NFT. This license only lasts as long as you are the valid owner and holder of the NFT associated with the Referenced Content. If you sell or transfer the NFT to another person, this license will transfer to such other owner or holder of the NFT, and you will no longer have the benefits of such license. All rights not expressly granted herein are reserved.

(ii) You agree that you may not, nor permit any third party to do or attempt to do any of the following without our (or, as applicable, our licensors') express prior written consent in each case: (a) modify the Referenced Content for NFTs in any way, including, without limitation, the shapes, designs, drawings, attributes, or color schemes; (b) use the Referenced Content for your NFT to advertise, market, or sell any third party product or service; (c) use the Referenced Content for your NFT for any derogatory or defamatory purpose that creates harmful associations or a risk of harm, damage or liability to any of the Sotheby's Group Companies, e.g., in connection with images, videos, or other forms of media that depict hatred, intolerance, violence, cruelty, or anything else that could reasonably be found to constitute hate speech or otherwise infringe upon the rights of others; (d) sell, distribute for commercial gain (including, without limitation, giving away in the hopes of eventual commercial gain), or otherwise commercialize merchandise that includes, contains, or consists of the Referenced Content for your NFT; (e) attempt to trademark, copyright, or otherwise acquire additional intellectual property rights in or to the Referenced Content for your NFT; (f) create, sell or attempt to create or sell fractionalized interests in the Referenced Content or any NFT; or (g) otherwise utilize the Referenced Content for your NFT for your or any third party's commercial benefit.

(iii) If the Referenced Content associated with your NFT contains third party copyrights, trade secrets, trademarks, know-how, patent rights or any other intellectual property rights recognized in any country

or jurisdiction in the world (collectively, “**Third Party IP**”) (e.g., licensed intellectual property from any rights holder, such as music performance rights or publicity rights), you understand and agree as follows: (a) you will not have the right to use such Third Party IP in any way except as incorporated in the Referenced Content for your NFT, and subject to the license and restrictions contained herein; (b) depending on the nature of the license granted from the owner of the Third Party IP, we may need to (and reserve every right to) pass through additional restrictions on your ability to use the Referenced Content; (c) to the extent that we inform you of such additional restrictions, you will be responsible for complying with all such restrictions from the date that you receive the notice, and that failure to do so will be deemed a breach of the license contained herein; (d) such third party owns and retains all right, title and interest in and to such Third Party IP except as expressly licensed hereunder; and (e) the licensor of such Third Party IP shall be a third-party beneficiary of (but not a party to), and entitled to enforce, these Conditions of Business for Buyers against you with respect to such Third Party IP.

(iv) Transfer of ownership to an NFT will not guarantee that you will continue to have access to the Referenced Content to which it relates and you further acknowledge and agree to the risks associated with purchasing, using, transferring, and owning NFTs, as applicable, including, but not limited to, telecommunications, network, server, or blockchain failures, malfunctions, or disruptions; risk of losing access to the NFT due to lost or forgotten private key(s) or password(s) or corrupted wallet files; mis-typed addresses or incorrectly constructed transactions; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of cyber-security attack; custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; and other unanticipated risks.

(v) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages, including, as applicable, damages relating to any of the risks or disclaimed attributes set forth in Condition 13(b)(iii). In addition to the above, we will not be liable for any loss whatsoever related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(vi) You have sufficient understanding of NFTs, digital wallets and other storage mechanisms, cryptocurrencies, blockchain technology, and the use, characteristics, functionality, programming, and/or other material characteristics of all of the foregoing, to fully understand and agree to these Conditions of Business for Buyers and the disclaimers and risks outlined herein, or have consulted with professional advisors in relation to the foregoing such that any participation by you in the auction of any NFT constitutes an informed acceptance of such disclaimers and risks.

## 14. DATA PROTECTION

(a) We will hold and process your personal information and may share it with another Sotheby's Group Company for use as described in, and in line with, our Privacy Policy published on our website <https://www.sothebys.com/privacy-policy> or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

(b) We may film auctions or other activities on any Sotheby's Group Company's premises and such recordings may be transmitted over the internet via our website or other Online Platforms or social media. Online and telephone bids may be recorded and you agree to such recording.

## 15. AUTHENTICITY GUARANTEE

(a) We, as principal, provide an Authenticity Guarantee to the Buyer, subject to the following terms and conditions, that the information regarding authorship, period or origin set out in the Guarantee Line (as defined) is correct. The “**Guarantee Line**” for each

Lot is set out on the respective Lot page in the online Catalogue on our website and, where applicable, in the Guarantee Line Schedule in the hardcopy Catalogue (if any). Notwithstanding anything to the contrary in this Condition 15, with respect to NFTs, unless otherwise set forth on the respective Lot page on our website, the Guarantee Line is regarding the authorship of the Referenced Content, if any. The Guarantee Line may be amended by a salesroom or website posting or announcement. Buyers should refer to the glossary of terms, if any, for an explanation of terminology used in the Guarantee Line.

(b) The Authenticity Guarantee is provided for a period of five years after the date of the auction (the “**Guarantee Period**”), except as otherwise provided below.

(c) The Authenticity Guarantee is provided solely for the benefit of the Buyer and cannot be transferred to any third party.

(d) To claim under the Authenticity Guarantee, the Buyer must:

(i) notify us in writing within three months of receiving any information that causes the Buyer to question the correctness of the Guarantee Line and in any event by no later than the expiry of the Guarantee Period, specifying the Lot number and the date of the sale in which it was purchased, and providing all the information in the Buyer's possession in support of the Buyer's claim; and

(ii) return the Lot to us or, at our direction, to the Seller or another third party, in the same condition as at the date of sale to the Buyer and be able to transfer good title in the Lot, free from any third-party interest or claim(s) arising after the date of the sale.

In addition, we may also require the Buyer to obtain at the Buyer's cost the reports of two independent and recognized experts in the field, mutually acceptable to us and the Buyer. We will not be bound by any such reports and we reserve the right to seek additional expert advice at our expense.

(e) We reserve, in our absolute discretion as principal, the right to reject a claim under the Authenticity Guarantee if:

(i) the Guarantee Line was in accordance with the opinions of scholars and experts, which are generally accepted and known or privately expressed to us, as at the date of the sale, or the Lot description indicated that there was a conflict of such opinions;

(ii) the only method of establishing that the Guarantee Line was incorrect at the date of the sale would have been by means or processes not then generally available or accepted, unreasonably expensive or impractical to use, or likely to have caused damage or loss of value to the Lot;

(iii) the manner in which the Guarantee Line is said to be incorrect is due only to damage, restoration, modification work of any kind (including repainting or over-painting) present at the time of the sale, or the inability of the manufacturer, maker or relevant archives to confirm the correctness of the Guarantee Line; or

(iv) the manner in which the Guarantee Line is incorrect does not result in a material loss in value of the Lot.

(f) Subject to the above, if we reasonably determine that the Guarantee Line in respect of a Lot is not correct, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale.

(g) The Buyer acknowledges and agrees that rescission of the sale and the refund of the Purchase Price is the Buyer's sole remedy available under the Authenticity Guarantee and is in lieu of any other remedy that might otherwise be available to the Buyer as a matter of law or in equity.

(h) Additional provisions specific to Lots in Jewelry, Wine & Spirits, Tea and Books & Manuscripts auctions:

(i) With respect to Lots containing any gemstone, jade or pearls, the Authenticity Guarantee is that the





gemstone or pearls are genuine or of natural origin, and the Guarantee Period for any claim that the gemstone or pearls are not genuine or of natural origin is 21 days from the date of the sale.

(ii) With respect to Lots sold in a Wine & Spirits or Tea auction, the Authenticity Guarantee is that the producer and vintage (and for Tea, type) is as stated in the Guarantee Line, and the Guarantee Period is 21 days from the date of the auction.

(iii) With respect to Lots sold in a Books & Manuscripts auction, the Authenticity Guarantee also includes a guarantee to the Buyer for a Guarantee Period of 21 days from the date of the auction that, subject to Conditions 15(c)-(g), the Lot’s text and/or illustrations are not materially defective. Subject to the following exceptions, if we reasonably determine that the text or illustrations in a Lot are materially defective, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale. We reserve the right to reject a claim under this Condition 15(h) if:

(1) the Lot comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing;

(2) in the case of a manuscript, the Lot was not described in the Catalogue as complete;

(3) the defect complained of was mentioned in the Lot description or the item complained of was sold un-named in a Lot;

(4) the defect complained of is not a defect in text or illustration, such as without limitation, damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or half titles or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates, or is based on the age of hand-coloring in maps, atlases or books; or

(5) the manner in which the text or illustrations are defective does not result in a material loss in value of the Lot.

(i) For the avoidance of any doubt, the Authenticity Guarantee does not limit any rights or remedies that may be available to the Buyer under the applicable law and that cannot by law be excluded or limited by these Conditions of Business for Buyers.

## 16. MISCELLANEOUS

(a) You shall provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law or to evidence your authority to enter into these Conditions of Business for Buyers. If you are an agent acting on behalf of a principal, you shall also disclose to us the identity of the principal and provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law with respect to you and the principal or to evidence your authority to bid on behalf of and to bind the principal. We reserve the right to seek identification of the source of funds received. If we have not completed our enquiries in respect of Know Your Client, Sanctions, anti-money laundering, anti-terrorist financing or other checks as we consider appropriate concerning you (or your principal, if applicable) to our satisfaction or if we are not satisfied in our sole discretion with the results of such enquiries, we may, in our sole discretion, prohibit you or the principal from bidding, or not complete, cancel or rescind the sale of any Lot, including refusing or returning any payment, as appropriate, and take any further action required or permitted under applicable law without any liability to you.

(b) You are personally liable for your bid. If you are an agent acting on behalf of a principal, you and your principal are bound by the terms of these Conditions of Business for Buyers and jointly and severally assume your obligations and liabilities under them.

(c) We own the exclusive copyright to all images and written material we produce relating to each Lot. You cannot use them without our prior written permission. We may use them as we deem appropriate, to the extent permitted by law, before, during or after the sale of a Lot.

(d) The Conditions of Business for Buyers, including the Authenticity Guarantee, and the express representations and warranties and indemnity given by the Seller together are the entire agreement between us, the Seller and you with respect to the subject matter hereof and supersedes all prior or contemporaneous written, oral or implied understandings, representations or agreements relating to the subject matter of this agreement. If any part of this agreement is deemed invalid or unenforceable, such invalidity or unenforceability will not affect the remaining provisions, which will remain in full force and effect. No act, omission or delay by us shall be deemed a waiver or release of any of our rights.

(e) These Conditions of Business for Buyers are binding upon, and inures to the benefit of, you, your estate, heirs, executors, devisees, representatives, administrators, successors and permitted assigns.

(f) You may not assign or delegate your rights or obligations under these Conditions of Business without our prior written consent.

(g) Notices to us should be in writing and addressed to the department in charge of the sale, quoting the reference number specified for the auction.

## 17. LAW AND JURISDICTION

This agreement will be governed by and construed in accordance with the laws of the State of New York. In the event of a dispute arising from or relating to this agreement, you agree to submit to the exclusive jurisdiction of the state courts of and the federal courts sitting in the State and County of New York, though we will retain the right to bring proceedings in a court other than the state and federal courts sitting in the State and County of New York.

Last Modified August 30, 2022

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Business for Buyers, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Business for Buyers, as amended by any oral announcement or posted notices.

### 1. SYMBOL KEY

#### ▣ Reserves

Unless indicated by a box (▣), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (▣). If every lot in a catalogue is offered without a reserve, the Conditions of Business for Buyers will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby’s or jointly by Sotheby’s and a third party. Sotheby’s and any third parties providing a guarantee jointly with Sotheby’s benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby’s may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby’s will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot’s specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### ▲ Property in which Sotheby’s has an Ownership Interest

Lots with this symbol indicate that Sotheby’s owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby’s with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby’s shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder’s obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby’s may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby’s will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer’s premium and other amounts paid to Sotheby’s in respect of any lots for which the irrevocable bidder is not the successful bidder. If this auction has a printed

catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby’s will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot’s specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby’s or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby’s requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ✚ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer’s premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party’s possible participation in the sale is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party’s possible participation in the sale is not known until after the digital catalogue is initially available for viewing, then Sotheby’s will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot’s specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

#### ● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### ▮ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby’s prior to the sale to discuss any specific shipping requirements.

#### ✧ Premium Lot

In order to bid on “Premium Lots” (in print catalogue or ✧ in the lot’s specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby’s to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby’s decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are “Premium Lots”, a Special Notice will be included to this effect and this symbol will not be used.

#### ⊖ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby’s prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby’s to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby’s to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

#### ₪ Cryptocurrency Payments

We will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers (or where applicable, in the Conditions of Sale and Additional Conditions of Sale for Payment by Cryptocurrency) applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

## 2. BEFORE THE AUCTION

**Bidding in advance of the live auction** For certain sales, you may bid in advance of the live auction (“Advance Bids”) on sothebys.com or the Sotheby’s App. In order to do so, you must register an account with Sotheby’s and provide requested information. Once you have done so, navigate to your desired lot, and click the “Place Bid” button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby’s on behalf of the seller up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

**The Catalogue** The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby’s may include in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of

reasons. For example, such information may be excluded to accommodate a seller’s request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby’s specialist in charge of the sale, or Sotheby’s Client Services Department. You may also request a condition report from the specialist in charge.

**Viewing** Property will be available for viewing at an exhibition of the auction property or by appointment only at our New York premises or such other location as we may indicate from time to time as indicated on the webpage for the sale.

**Salesroom Notices** Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

**Registration** Sotheby’s may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid.

If you are not successful on any lot, Sotheby’s will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public (subject to any governmental health or safety restrictions) without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as “lots” — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby’s acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Absentee Bidding for Live Auctions** If you do not wish to bid online during a live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

**Advance Bidding for Live Auctions** For certain live sales, where Advance Bids are accepted, if you submit an “Advance Bid” (as described above in “BEFORE THE AUCTION”), and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Online bidding may not be available for Premium Lots.

**In Person Bidding for Live Auctions** For the most up-to-date information regarding in person bidding, please call Sotheby’s or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby’s App.

**Telephone Bidding for Live Auctions** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby’s representative on the auction floor. Please contact the Bid Department prior





to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**Economic Sanctions** The United States, the United Kingdom and the European Union maintain economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States, the United Kingdom and the European Union of certain items originating in sanctioned countries. The purchaser's inability to import any item into these countries or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium and the Overhead Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium and an overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The applicable buyer's premium and overhead premium rates are as set forth in the Conditions of Business for Buyers.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Sale results are available on sothebys.com and on the Sotheby's App.

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue (subject to any governmental health or safety restrictions). Please contact Post Sale Services for more information regarding paying in person.

**Payment by Check** Please contact Post Sale Services for information regarding payment by check.

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction".

#### Collection and Delivery

Post Sale Services

+ 1 212 606 7444

FAX: + 1 212 606 7043

[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to

Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Business for Buyers applicable to the sale.

#### IMPORTANT NOTICES

**Property Collection** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Business for Buyers. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

**Property Payment** All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com). Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

**Collection & Shipping** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to [billsoflading@sothebys.com](mailto:billsoflading@sothebys.com) and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com) to start your collection process.

#### Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

#### GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

#### GLOSSARY FOR PAINTINGS

##### Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

##### Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

##### Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

##### Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

##### Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

##### Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

##### After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

#### GLOSSARY FOR FURNITURE AND DECORATIONS

##### Louis XV Ormolu-Mounted Marquetry Commode.

MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

**Louis XV Ormolu-Mounted Marquetry commode** This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

##### Louis XV Style Ormolu-Mounted Marquetry Commode

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

#### GLOSSARY FOR CERAMICS

**Meissen Cup and Saucer**, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

**Meissen Cup and a Saucer**, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

**Meissen Cup and Saucer**, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

**Meissen Cup and Saucer**, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

**'Meissen' Cup and Saucer**, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

**Meissen Cup and Saucer** This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.









